

A. PONCHIELLI

**G**IOCONDA

Voice and Pianoforte

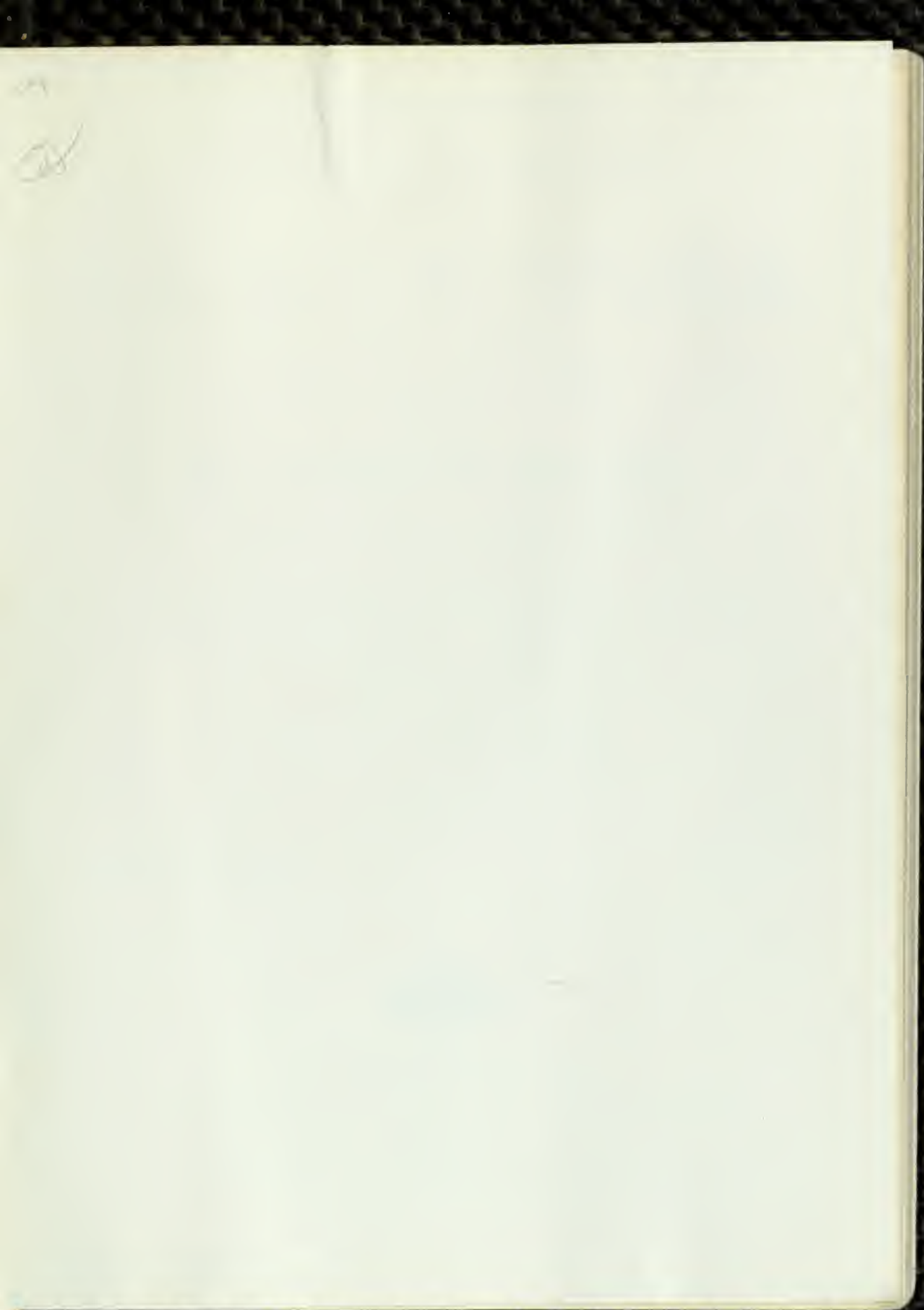
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OF

*Complete Operas for Voice and Pianoforte*

# LA GIOCONDA

AN OPERA IN FOUR ACTS

THE LIBRETTO BY TOBIA GORRIO

THE MUSIC BY

## A. PONCHIELLI.

ENGLISH ADAPTATION BY HENRY HERSEE

COMPLETE ARRANGEMENT FOR VOICE AND PIANOFORTE

BY

MICHELE SALADINO

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Donchelli Amilcare

# AMILCARE PONCHIELLI

**T**HIS distinguished composer has taken so high a rank amongst modern musicians, that a few particulars respecting his career can hardly fail to prove acceptable.

Amilcare Ponchielli was born, August 31<sup>st</sup>, 1834, at Paderno Fasolaro - now called Paderno Cremonese. He was the only son of Giovanni Ponchielli, an organist of considerable ability, who taught him the rudiments of music. His progress was so rapid, and his musical gifts were so remarkable, that he was placed under the instruction of Signor Gorno Francesco, the eminent organist of Casalbuttano. At the age of 11 he was admitted as a student at the Milan Conservatorio, after an examination, brilliantly passed. His first teachers were Signori Angelini, Rossi and Frisi, and he subsequently studied under the celebrated teacher of harmony, Mazzucato. In 1854 he quitted the Milan Conservatorio, with the diploma of « Maestro Compositore, » and in the following year, at the age of 21, produced his first opera, *I Promessi Sposi*. The libretto was the work of several amateur hands, and when the opera was submitted to the managers Pirola and Cattaneo, they declared that with such a libretto no opera could succeed. He found a kind and sympathising friend in Signor Bortolo Piatti, who encouraged him to persevere, and agreed to allow him 1000 francs a year for 3 years; Piatti undertaking all business details, and contenting himself with a commission of 5 per cent on sales. At this time, 1857, Ponchielli was settled at Cremona, where he gave lessons in music, and played the organ at the church of St. Imerio. In 1859 he completed the first and second acts of an opera entitled *La Stella del Monte*, but the librettist having found a more wealthy purchaser, withdrew his libretto. In the previous year Ponchielli had completed an opera entitled *Bertrando del Bornio*, for the Teatro Carignano, Turin, but withdrew the work, on finding that the singers engaged for it were wholly incompetent. He continued to work hard; earning a scanty subsistence, and in the spring of 1861 was glad to accept the post of Director of the *Banda musicale* at Piacenza.

On the 26 December 1863, his opera, *Roderico, Re dei Goti*, (Roderick, King of the Goths) was produced at the Teatro Comunale, Piacenza. Ill fortune again befell him. The barytone on whom the principal rôle devolved, was so hoarse and indisposed, that Ponchielli protested against the production of the work. His objections were disregarded, and the opera was so coldly received, that it was at once withdrawn.

In 1864 a Mass composed by Ponchielli for the church of St. Imerio was produced with great success. He was appointed Director of the Banda Comunale at Cremona, and the salary was raised from 1200 to 2000 francs *per annum*. In the same year he wrote, for the grand festival in honour of the 6<sup>th</sup> Centenary of Dante, an « Episode on the theme of *Francesca di Rimini* » and also an « Invocation to Dante, » Both works were enthusiastically applauded, and public attention was drawn to the merits of the Cremonese composer.

In 1872 his opera *I Promessi Sposi* was produced at the Teatro Dal Verme Milan, and met with genuine success, although not equal in merit to the opera in the form it has since assumed.

In 1873 he wrote for La Scala, Milan, the ballet *Le Due Gemelle*, which was brilliantly successful. The music, although heard at a disadvantage when divorced from the scenic action it is intended to illustrate, is worthy of admiration for its intrinsic merit, and selections from it have been successfully produced at the Saturday Concerts of the Crystal Palace in England, and in various continental cities.



In 1874 he was married to Teresina Brambilla, who had filled the rôle of Lucia when his remodelled opera, *I Promessi Sposi*, was produced at Milan, and in the same year his fifth opera, *I Lituani*, was produced at La Scala with great success. From *I Promessi Sposi* to *I Lituani* was indeed a great step, for in the latter work Ponchielli revealed powers which had scarcely been suspected, and won the applause of the best musical connoisseurs. Encouraged by his success, he finally settled at Milan, where *I Lituani* was repeated with increased success at La Scala during the Carnival 1874-1875.

In 1875 his Cantata in honour of Donizetti was produced, and met with an enthusiastic reception. Throughout this year he worked hard on the work, *La Gioconda*, which was destined to win for him a high place in the foremost rank of modern operatic composers.

*La Gioconda*, produced at La Scala, Milan, 8 April 1876, with Signore Mariani (*Gioconda*), Biancolini (*Laura*), and Barlani-Dini (*La Cieca*), Signori Gayarre (*Enzo*), and Aldighieri (*Barnaba*) in the chief rôles, was hailed with enthusiastic applause, and has held its place as one of the most popular operas in the repertory of the modern Italian stage. The libretto, partly founded on Victor Hugo's drama, *Angelo, le Tyran de Syracuse*, is one of the most powerful and poetical works of modern times, and must fascinate the reader, even apart from the music which it has inspired. The name of the librettist is given as « Tobia Gorrio, » but it is no secret that we have here an anagram of the name of ARRIGO BOITO, the brilliant writer and composer of *Mefistofele*. The original cast was very strong. For the rôle of *La Gioconda*, an artist endowed with remarkable personal attractions, grand histrionic powers, and splendid vocal gifts, developed by assiduous cultivation, was found in Signora Mariani, whose impersonation of the ill-fated heroine has never been equalled, and is not likely ever to be surpassed. Signore Biancolini and Barlani-Dini were worthy co-adjutors, and Signori Gayarre and Aldighieri approached perfection. On the first night the opera did not go smoothly, for want of sufficient rehearsals, but its merit was at once apparent, and the leading musical critics hastened to recognise in *La Gioconda* a work of the highest order. The eminent critic Filippi wrote in *La Perseveranza* « With the exception of Verdi, there is not this day to be found in Italy any composer but Ponchielli, capable of writing an opera of the importance and merit of *La Gioconda*... \* \* \* My conscience would be oppressed by grave remorse were I not to acknowledge the great, the very great value of this new work of Ponchielli. »

The leading critics of Rome, Venice, Genoa, etc., etc. re-echoed the praises bestowed at Milan, and *La Gioconda* at once became the most popular opera on the Italian lyric stage. Nevertheless, it was capable of improvement, and during the three years following its production Ponchielli laboured hard to bring it into the shape it has finally assumed. In his first opera, he had closely followed the conventional Italian models; in the revised version of *La Gioconda* he cast these models aside, and — while involuntarily satisfying the universal demand for melody — placed above all other considerations the development of the dramatic element.

The re-written opera was produced at Genoa, December 1879, and at La Scala, Milan, in February 1880. The revised edition was hailed with enthusiasm by the musical public, and by the leaders of musical opinion, and special admiration was expressed for the entirely new finale of the third act. Signor Filippi, who had been guarded in his praise of the original work, bestowed unsparing praise on it, in its remodelled form, and wrote to the following effect respecting the new finale above mentioned:

« The new concerted finale became the culminating passage of the opera; awakened and sustained enthusiasm, and gave to the success of *La Gioconda* the character of a triumph. — Not only the music, at this point, has been changed, but also the dramatic situation. In the first edition of *La Gioconda*, the discovery of Laura's corpse was followed by a « finale concertato » in the conventional form, with the « adagio » followed by a « stretta » etc. We now have the unexpected arrival of Enzo, which leads to the development of a terrible conflict of passions and sentiments. It is not until the end of this scene

that Badoero shows to his terrified guests the corpse of his wife, whom he has poisoned. The situation is powerful, and Ponchielli has treated it with stupendous effect, — producing a piece, new in form, full of dramatic power, and holding the audience breathless for a moment, before they could give way to their outburst of enthusiasm. »

The work, in its new form, was repeated at Milan in the following September (1880) and has again and again been reproduced in the chief musical centres of Italy.

Ponchielli's name is associated with other operatic works. *Lina*, a remodelled version of an early work, *La Savojarda*, was produced at the Teatro Dal Verme in 1877-8 with great success, and the triumph of his *Figliuol Prodigo* at La Scala in 1881, is fresh in the recollection of musicians. He has also in his portfolio two other operas; *Olga*, and *I Mori di Valenza*, for which we have still to wait. At present *La Gioconda* must be regarded as his *chef d'œuvre*. It has made him famous throughout the musical world, and it is gratifying to know that in his case the proverb, « A prophet has no honour in his own country, » has been contradicted. The Municipality of Cremona, in the September following the production of the new version of *La Gioconda*, gave him a grand reception, at which he was presented with a crown of silver, set with rubies and diamonds, and other honours and distinctions have been liberally bestowed upon him by his fellow-countrymen. — This is not the place for an essay on the merits of *La Gioconda*, but it may be well to take this opportunity to point out that in writing it, Ponchielli — both as regards construction and orchestration — has been greatly influenced by the teaching and example of Wagner, whose developments of dramatic effect he has successfully sought to imitate, while disregarding the theory that vocal melody of a symmetrical kind is of secondary importance, and that the singers should be subordinate to the orchestra. In the accompanying English version of *La Gioconda*, the adapter has not endeavoured to produce verses entitled to be considered « poetry » but has sought to convey as literally as possible the meaning of the original libretto, and to give due expression to the musical sentiment, while consulting the interests of vocalists. — H. H.





## Dramatis Personæ.



LA GIOCONDA (a Ballad Singer) ... ..	<i>Soprano.</i>
LA CIECA (her blind mother) ... ..	<i>Contralto.</i>
ALVISE BADOERO (one of the heads of the State Inquisition) .	<i>Bass.</i>
LAURA (his wife) ... ..	<i>Mezzo-Sopr</i>
ENZO GRIMALDO (a Genoese noble) ... ..	<i>Tenor.</i>
BARNABA (a Spy of the Inquisition) ... ..	<i>Barytonc.</i>
ZUANE (a boatman) ... ..	<i>Bass.</i>
ISEPO (public letter-writer) ... ..	<i>Tenor.</i>
A PILOT ... ..	<i>Bass.</i>

Monks, Senators, Sailors, Shipwrights, Ladies,  
Gentlemen, Populace, Masquers, etc., etc.



*The action takes place in Venice, in the 17.<sup>th</sup> Century.*



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# LA GIOCONDA

OPERA BY

## A. PONCHIELLI

### PRELUDE

PIANO

ANDANTE

*pp legato*

*un poco rall.*

*in tempo p*

*pp*

*staccate*

*dim. molto*

*p*

The musical score is written for piano and consists of four systems of music. The first system is marked 'ANDANTE' and 'pp legato'. The second system is marked 'un poco rall.' and 'p'. The third system is marked 'in tempo p' and 'pp'. The fourth system is marked 'staccate', 'dim. molto', and 'p'. The key signature is one flat (B-flat major or D minor) and the time signature is common time (C).

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a 47470 a



*molto espressivo*

*morendo*  
*ppp*

**POCO PIÙ ANIMATO**

*pp sottovoce*

*cres. a poco a poco con calore*

*string.*  
*ff con fuoco*

*dim.* **pp** *leggerissimo*

**pp**

*I. Tempo*  
**pp**

*antimando il tempo*

*antimando il tempo*

*cres. molto*



8

*ff* *pp*

This system contains two staves. The upper staff features a series of chords with accents and a triplet of eighth notes. The lower staff has a rhythmic pattern of eighth notes with accents, followed by a triplet of eighth notes.

This system continues the musical piece with two staves. The upper staff has a melodic line with slurs and accents, while the lower staff maintains a steady eighth-note accompaniment.

*ppp*

This system features two staves. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic pattern of eighth notes with a triplet of eighth notes.

*in tempo*

*P espressivo*

*staccato*

This system contains two staves. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic pattern of eighth notes with slurs and accents.

This system continues the musical piece with two staves. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic pattern of eighth notes with slurs and accents.



ff affrett.

This system features a grand staff with treble and bass clefs. The treble clef contains a complex melodic line with many slurs and accents. The bass clef provides a rhythmic accompaniment with chords and moving lines. The dynamic marking *ff* is placed at the beginning, and *affrett.* appears later in the system.

marcato in tempo P legg. 3  
rall. pp legato

This system continues the musical piece. The treble clef has a melodic line with a *marcato* tempo marking and a *3* (triple) marking. The bass clef has a *rall.* (rallentando) marking and a *pp legato* marking. A *P legg. 3* marking is also present above the treble clef.

This system shows further development of the musical themes. The treble clef features a melodic line with a *3* (triple) marking. The bass clef has a *7* (sevens) marking. The music is characterized by long, sweeping lines and complex rhythmic patterns.

This system contains several measures with a *3* (triple) marking in the treble clef. The bass clef continues with its accompaniment, featuring some rests and sustained notes.

morendo ppp

This system concludes the page with a *morendo* (diminuendo) marking and a *ppp* (pianississimo) dynamic marking. The treble clef has a *9* (nines) marking. The bass clef has a *9* (nines) marking.

sottovoce

# FIRST ACT

## THE LIONS' MOUTH.

The grand court of the Ducal Palace at Venice, decorated for festivities. At back the Giants staircase, and the *Portico della Carta*, with door leading to the interior of the church of saint Mark. On the left the writing table of a public letter-writer. On a wall of the court-yard is seen one of the historical lions' mouths, with the following inscription cut in black letters into the wall.

DENONTIE SECRETE PER VIA  
D' INQUISITIONE CONTRA CADA  
VNA PERSONA CON L' IMPVNITÀ  
SECRETEZA ET BENEFITII  
GIVSTO ALLE LEGI

It is a splendid afternoon in spring. The stage is filled with holyday folks, Monks, ship-wrights, sailors, masquers, etc; and amidst the busy crowd, some Dalmatians and Moors. Barnaba, leaning his back against a column, is watching the people. He has a small guitar slung round his neck.

### OPENING CHORUS

**PIANO**

*ALLEGRO RISOLUTO*

*ff brillante assai*

*p*



pp *cres.*

The first system of musical notation consists of two staves. The upper staff features a melodic line with a trill-like figure at the beginning, followed by a series of eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *pp* (pianissimo) is present, followed by a *cres.* (crescendo) hairpin.

The second system continues the piece with similar melodic and harmonic textures. The upper staff has a more active melodic line with some grace notes. The lower staff maintains a steady accompaniment. There are no explicit dynamic markings in this system.

pp

The third system shows a change in the lower staff's accompaniment, featuring a more rhythmic pattern of eighth notes. The upper staff continues with its melodic development. A dynamic marking of *pp* is present.

brillante

The fourth system is characterized by a more virtuosic and technically demanding texture. The upper staff has a rapid melodic line with many slurs and accents. The lower staff also becomes more active. A dynamic marking of *brillante* is present.

The fifth system concludes the page with a final melodic flourish in the upper staff and a rhythmic accompaniment in the lower staff. There are no explicit dynamic markings in this system.



S  
U  
R  
O  
H  
C

SAILORS AND POPULACE

Soprani

Pa - nel  
Feasting!

Fe - stel  
Sporting!

fe - stel fe - stee pa - nel fe - stee  
Sporting! Sport..... and feasting! Feast and

Tenori

Pa - nel  
Feasting!

Pa - nel  
Feasting!

fe - stel fe - stee pa - nel fe - stee  
Sporting! Sport..... and feasting! Feast and

Bassi

Fe - stel  
Sporting!

fe - stee pa - nel fe - stee  
Sport..... and feasting! Feast and

pa - nel  
Sporting!

la Re - pub - bli - ca do - me -  
Our Re - pub - lic wise Rules.... the

pa - nel  
Sporting!

la Re - pub - bli - ca do - me -  
Our Re - pub - lic wise Rules.... the

pa - nel  
Sporting!

la Re - pub - bli - ca do - me -  
Our Re - pub - lic wise Rules.... the

- rà..... le schiat - te u - ma - ne fin.chè a - vran.no, fin.chè a -  
 world..... from farthest West to East, And thus pro - vides us, thus pro -

- rà..... le schiat - te u - ma - ne fin.chè a - vran.no, fin.chè a -  
 world..... from farthest West to East, And thus pro - vides us, thus pro -

- rà..... le schiat - te u - ma - ne fin.chè a - vran.no, fin.chè a -  
 world..... from farthest West to East, And thus pro - vides us, thus pro -

- vran.... le ciur - me ei po - poli fe - ste e pan, fe - ste e  
 - vides.... us, galley slaves and populace, Sports and feasts, sports and

fe - ste ing fe -  
 Sport - ing Sport -

- vran.... le ciur - me ei po - poli fe - ste e pan, fe - ste e  
 - vides.... us, galley slaves and populace, Sports and feasts, Sports and

fe - ste ing fe -  
 Sport - ing Sport -

- vran.... le ciur - me ei po - poli fe - ste e pan, fe - ste e  
 - vides.... us, galley slaves and populace, Sports and feasts, Sports and

*ff*



10

- ste,  
- ing,

pan, fin - chè a - vran - no fe - ste e pan. L'al - le - gria di -  
feasts, Thus pro - vides us Sports and feasts. Joy dis - arms the

pan, fin - chè a - vran - no fe - ste e pan. L'al - le - gria di -  
feasts, Thus pro - vides us Sports and feasts. Joy dis - arms the

pan, fin - chè a - vran - no fe - ste e pan. L'al - le - gria di -  
feasts, Thus pro - vides us Sports and feasts. Joy dis - arms the

- sar. ma i ful - mi - ni ed in - fran - ge le ri - tor - te. Noi can -  
an - gry thun derbolt And breaks the fet - ters forged by sin - ners. Let us

- sar. ma i ful - mi - ni ed in - fran - ge le ri - tor - te. Noi can -  
an - gry thun derbolt And breaks the fet - ters forged by sin - ners. Let us

- sar. ma i ful - mi - ni ed in - fran - ge le ri - tor - te. Noi can -  
an - gry thun derbolt And breaks the fet - ters forged by sin - ners. Let us



- tiam! chi can - ta è li - be - ro, noi..... ri - diam!.... chi ri - de è  
sing, for free are they who sing, Let..... us laugh!.... for they who laugh are

- tiam! chi can - ta è li - be - ro, noi..... ri - diam!.... chi ri - de è  
sing, for free are they who sing, Let..... us laugh!.... for they who laugh are

- tiam! chi can - ta è li - be - ro, noi..... ri - diam!.... chi ri - de è  
sing, for free are they who sing, Let..... us laugh!.... for they who laugh are

*pp*  
for - te. Quel..... se - re - no Id - di - o lo vuo - le,  
win - ners. Cal - mly, bright - ly the hea - vens are shi - ning,

*pp*  
for - te. Noi ri - diam! noi ri - diam! noi cantiam! noi ri - diam!  
win - ners. Let us laugh, let us sing, let us laugh, let us sing!

*pp*  
for - te. Quel se - re - no Iddio lo vuo - le, quel se - re - no Iddio lo vuo - le,  
win - ners. Cal - mly, bright - ly, cal - mly brightly Calm and bright the heavens are shi ning,

*f* quel..... se - re - no Id - di - o lo vuo - le che allegro questa la - *ff*  
 Calm - ly bright - ly the Hea - vens are shi - ning, Pouring joy o'er yon la -  
*f* Quel se - re - no, quel se - re - no Id - di - o lo vuol che allegro questa la - *ff*  
 Calmly, brightly, Calmly brightly the Heav'ns are shi ning, Pouring joy o'er yon la -

quel se - re - no Iddio lo vuo - le, quel se - re - no Iddio - lo vuol che allegro questa la -  
 Calm - ly brightly Calm and bright the Heavens shine, the Heavens shine Pouring joy o'er yon la -

*cres.* *ff*

*p*  
 - gu - na col - l'ar - gen - to del - la lu - na, col - la por - po - ra del so - le.  
 - goon While rays sent from the ri - sing moon Blend with the Sunset glow de - clining  
*p*  
 - gu - na col - l'ar - gen - to del - la lu - na, col - la por - po - ra del so - le.  
 - goon While rays sent from the ri - sing moon Blend with the Sunset glow de - clining.  
*p*  
 - gu - na col - l'ar - gen - to del - la lu - na, col - la por - po - ra del so - le.  
 - goon While rays sent from the ri - sing moon Blend with the, Sunset glow de - clining.

*dim.* *p*



*ff*  
 Quel..... se - re - no Id - di - o lo vuo - le,  
 Calm - ly, bright - ly the Hea - vens are shi - ning,

*ff* *p*  
 Quel..... se - re - no Id - di - o lo vuo - le, quel..... se -  
 Calm - ly, bright - ly the Hea - vens are shi - ning, Calm - ly

*ff* *p*  
 Quel..... se - re - no Id - di - o lo vuo - le, quel se -  
 Calm - ly, bright - ly the Hea - vens are shi - ning, Calm and

*ff*

quel..... se - re - no Id - dio lo vuo - le  
 Calm..... and bright the Heav'n's are shi - ning

quel..... se - re - no Id - dio lo vuol,  
 Heav'n..... is shi - ning, shi - ning calm

*f*  
 - re - no Id - dio, quel..... se - re - no Id - dio lo vuol, lo  
 bright - ly Heav'n..... is shi - ning shi - ning calm and

- re - no Id - dio lo vuol, quel..... se - re - no Id - dio lo  
 bright the Heavens shine shi - ning shining calm - ly

*con brio cres.* *p*



che al-le-grò que-sta la-gu-na col-la por-po-ra del sol, col-la  
*Pouring joy o'er yon la-goon While rays sent from the ri-sing moon, Blen-ding*

vuol che al-le-grò que-sta la-gu-na col-la por-po-ra del sol, col-la  
*bright Pouring joy o'er yon la-goon While rays sent from the ri-sing moon, Blen-ding*

vuole che al-le-grò que-sta la-gu-na col-la por-po-ra del sol, col-la  
*brightly Pouring joy o'er yon la-goon While rays sent from the ri-sing moon, Blen-ding*

(Pealing of Bells in the distance; sound of Trumpets)

por-po-ra del sol, la por-po-ra del sol. Pa-nee  
*with the sun-set glow. Pour joy o'er the la-goon. Sports...and*

por-po-ra del sol, la por-po-ra del sol. Pa-nee  
*with the sun-set glow. Pour joy o'er the la-goon. Sports...and*

por-po-ra del sol, la por-po-ra del sol. Pa-nee  
*with the sun-set glow. Pour joy o'er the la-goon. Sports...and*

*ff*

fe - - stel a gio - ia suo - na - no di San Mar - co  
 fea - - ting! But hark!.. the joy - ous bells of Saint Mark are

fe - - stel a gio - ia suo - na - no di San Mar - co  
 fea - - ting! But hark!.. the joy - ous bells of Saint M - rk are

fe - - stel a gio - ia suo - na - no di San Mar - co  
 fea - - ting! But hark!.. the joy - ous bells of Saint Mark are

le cam - pa - ne. Viva il Doge e la Re.  
 loud - ly pea - ling! Cheers for our Republic

le cam - pa - ne. Viva il Doge e la Re.  
 loud - ly pea - ling! Cheers for our Republic

le cam - pa - ne. Vi - val Viva il Doge e la Re.  
 loud - ly pea - ling! Vi - val Cheers for our Republic



(quitting his post, and coming forward gaily)

BARNABA

Com - pa - ri! già... le trom - be v'annun - cian  
 The Re - gat - ta now... commen - ces! the trum - pets

- pub - bli - ca!  
 and... our Doge!

- pub - bli - ca!  
 and... our Doge!

- pub - bli - ca!  
 and... our Doge!

B

la... re - ga - ta.  
 loudly are pea - ling.

PEOPLE

Al - la re - ga - ta! andiam al - la re - gata, alla re -  
 To the Re - gat - ta let us all haste a - way, To the Re -

Al - la re - ga - ta! andiam al - la re - gata, alla re -  
 To the Re - gat - ta let us all haste a - way, To the Re -

SAILORS

Al - la re - ga - ta! Al - la re - ga - ta! andiam al - la re - gata, alla re -  
 To the Re - gatta! To the Re - gat - ta let us all haste a - way, To the Re -



- ga - ta andiam, an - diam, al - la re - ga - ta an - diam, an - diam, an -  
 - gat - ta let us go! To the Re - gat - ta let us all haste, Let us haste to

- ga - ta andiam, an - diam, al - la re - ga - ta - an - diam, an - diam, an -  
 - gat - ta let us go! To the Re - gat - ta let us all haste, Let us haste to

- ga - ta andiam, an - diam, al - la re - ga - ta an - diam, an - diam, an -  
 - gat - ta let us go! To the Re - gat - ta let us all haste, Let us haste to

- diam, al la re - gata, alla re - gata andiam, an - diam, andiam, andiam.....  
 go! To the Re - gat - ta let us go, let us all go, let us all go!.....

- diam, al la re - gata, alla re - gata andiam, an - diam, andiam, andiam.....  
 go! To the Re - gat - ta let us go, let us all go, let us all go!.....

- diam, al la re - gata, alla re - gata andiam, an - diam, andiam, andiam.....  
 go! To the Re - gat - ta let us go, let us all go, let us all go!.....

(The people quit the courtyard)

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several measures of music, including a half note, a quarter note, and a dotted quarter note. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

The second system continues the musical piece with similar notation to the first system, showing the progression of the melody and the accompaniment.

The third system includes a fermata over the eighth measure of the upper staff. The dynamic marking *pp* is placed in the middle of the system. The notation continues with various note values and rests.

The fourth system features the instruction *sempre dim. e allontanandosi* written in the lower staff. The music continues with a gradual decrease in volume and tempo.

The fifth system shows further development of the musical themes, with the upper staff featuring more complex rhythmic patterns and the lower staff providing a steady accompaniment.

The sixth system includes the dynamic marking *ppp* in the lower staff. The music concludes with a final cadence in both staves.



# SCENA AND TERZETTINO

GIOCONDA, LA CIECA, BARNABA

(Pointing to the gratings of the subterranean prisons)

BARNABA

*REC.<sup>vo</sup>*

E can.tan su lor tom.bel      E la mor.te li  
*Above their grave they're dan.cing!*      *Death u - pon them is*

PIANO

*REC.<sup>vo</sup>*

B

gua.ta!      E men - tre s'er.ge il  
*stealing!*      *And while the reckless*

*p* (mysteriously)

*pp*      *p*      *pp*

B

cep-po o la cuc.ca.gna,      fra due co.lon.ne tes.se la sua  
*victims seek.... their pleasure,*      *Here I shall weave my nets for them at*

*MODERATO*

*MODERATO*

B

ragna, Bar na.ba, il can.ta.sto.rie; e le sue fi.le so.no le  
*leisure. Sto - ries and songs and le-gends are at - tractions. Whose pow'r no*

*dopo la parola*



(looking at his guitar, and touching the strings)

MODERATO

B

cor-de di que-sto apparecchio.  
mortal e'er thinks of de-nying.

Con la - vo-rio sot-  
I watch'the list ning

pp sotto voce

MODERATO

B

-ti - le e di ma - no e d'o - rec - chio  
gadflies, I note down all their ac - tions,

col - goi ta - fà - nial  
And catch them while they're

ALL:°

B

vol per con - to del - lo Sta - to.  
fly-ing; Woe to them - there - af - ter!

p

B

E mai non falla l'u - di - to mio.  
My ear un-failing has work'd their ruin.

Coglier po - tes - si per le mie brame e  
Ah! how I'm long-ing to make my captive at

REC:vo

*ff* *a piacere* *p* *rall.*

B

to - sto u - na cer - ta va - ghis - si - ma far - fal - la!..  
 once, and se - cure - ly, the way - ward moth, Gio - con - da!

*P col canto*

*AND.<sup>te</sup> POCO MOSSO* (Enter Gioconda and La Cieca R. The latter has a shabby veil over her eyes)  
 GIOCONDA (Leading her mother by the hand slowly towards the church)

Ma - dre ado - ra - ta.  
 This way, dear mother.  
 (he sees Gioconda and withdraws behind the column)

B

(Ec - co - la!)  
 (She is here!)

*AND.<sup>te</sup> POCO MOSSO*

*p* *pp*

*AND.<sup>te</sup> FLEBILE*

G

Vie - ni.  
 This way.

B

(Al po - sto.)  
 (I'll hide me.)

*P dopo la parola*

LA CIECA *p dolce* *AND.<sup>te</sup> FLEBILE*

Fi - glia che reg - gi il tre - mu - lo piè che all'a - vel..... già  
 Daugh - ter, in thee my fal - te - ring steps find gui - dance and..... pro -

*pp*



c

pie - ga, be - a - ta è que - sta te - ne - bra che al - la tua man mi  
 tec - tion, I grate - ful - ly bless the loss..... of sight that heigh - tens thy fond af -

c

le - ga. Fi - - - - - glial  
 - fec - tion. Daugh - - - - - ter!

c

Fi - - - - - glial tu can - ti a -  
 Dar - - - - - ling! while thou un -

c

- gl'uo - mi - ni le tue can - zo - ni, io can - to agli an - ge - li le mie o - ra -  
 - to mankind thy songs art sin - ging, To Heav'n my ceaseless pray'rs their flight are



*cres.*

C

- zio - ni, be - ne - di - cen - do l'o-raeil de - stin,..... e sor - ri -  
 wing - ing. For thee I pray, and ren - der thanks to Fate,..... That left me

*cres.* *pp*

C

- den - do sul mio cammin.  
 sightless, yet not de - so - late.

BAR. *p*

Sovr'es - sa sten - de - re la man, la man gri -  
 With fier - cest fier - cest joy my soul would be en -

*p*

GIO. *POCO PIÙ*  
*dolce*

*p*

Vien!..... per se - cu - ro tra - - mite..... da  
 Place..... thy dear hand once more..... in mine,..... Thy

B

- fa - gna! amar - la e coglierla e coglierla nel - lamia  
 - raptured If in my net, if in my net she were secure - ly

*p*

*POCO PIÙ*

G  
me..... tu sei gui - da - - ta...  
steps..... I'm safe - ly gui - - ding

B  
ra - gna!  
cap - tur'd

Ter - ri - bil e - sta - si dell'alma, dell'al - ma  
The wil - dest ec - sta - sies with - in me, within me

G  
*animando*  
Vien!..... ri - co - min - cia il pla - - ci - do, il  
Here,..... re - commen - ce thy day - - ly life; In

LACIECA

Fi - glia! Be - - -  
Daugh - ter! Dar - - -

B  
mia, ter - - ri - bil e - sta - si del - - l'al - ma mi - a!  
wake r! Beware thee, moth, beware! If in my net ta - ken,

*animando*



G  
pla - - - ci - do cor - so la tua gior - na - - ta.  
*calm - - - content - ment, in calm contentment gli - ding*

C  
- a - - - ta, be - a - ta è questa te - ne - bra,  
*- ling, I can bless... the loss... of my sight*

B  
sta in guar - - - dia! sta in  
*Beware thee! Be -*

*col canto*

G  
Vie - - - ni! gui - da - ta sei da  
*Thy..... steps are all gui - ded by*

C  
be - - - a - - ta, che le - gami al - la tua  
*Thy..... love un - to my soul brings peace and*

B  
guardia! l'a - gi - le far - fal - la spi - a! sta in guar - dia!..... in guar - dia  
*were thee! O - ver thee the spy is watching, Beware..... thee,..... be - ware, be -*

*pp* *md.* *f*

G  
 me... Tu can.ti agl'an.ge.li le tue ora.  
 me... To heav'n thy ceaseless pray'rs their flight are

C  
 man. Tu can.ti agl'uo.mi.ni le tue can.  
 light. While thou un.to mankind thy songs art

B  
 sta, ter.ri.bil e.stasi dell'al.ma mia....  
 ware, The wildest ec.stasies within me waken...

*in tempo* *pp*

C  
 .zio . ni, io can.to agl'uo . mi . ni le mie can . zo . ni, be . ne . di .  
 wing . ing While I un . to mankind my songs am sing . ing, For thee I

C  
 . zo . ni, io can.to agl'an . ge . li le mie o . ra . zio . ni, be . ne . di .  
 sing . ing My ceaseless pray'rs to heav'n their flight are wing . ing For thee I

B



con eleganza

G Treble clef musical staff with notes and slurs.

cen - do l'o.raeil de - sti - no, e sor - ri - den - do sul mi - o cam - pray..... and render thanks to fate That thou, though sight - less, art not de - so -

con eleganza

C Treble clef musical staff with notes and slurs.

cen - do l'o.raeil de - sti - no, e sor - ri - den - do sul mi - o cam - pray..... and render thanks to fate That I, though sight - less, am not de - so -

con eleganza

B Bass clef musical staff with notes and slurs.

sta in guardia! in..... guardia, in guardia  
Ah, beware! guard..... thee, beware thee, be -

Piano accompaniment with treble and bass staves.

G Treble clef musical staff with notes and slurs.

- mio, sul mio cam -  
- late, Ah! mo - ther

C Treble clef musical staff with notes and slurs.

- min, sul..... mio cam -  
- late. Ah!..... daugh - ter

B Bass clef musical staff with notes and slurs.

stal sta in guar.dial l'a - gi - le far.fal - la spi - al..... sta in guar -  
- ware! Be on thy guard! the nimble spy is watching,..... Be on thy

Piano accompaniment with treble and bass staves.

G  
- min, dear. ah!..... sul mio cam -  
Ah!..... ah, mother

C  
- min, dear. sul mio, sul mio cam -  
Daugh - ter, ah, daughter

B  
- dia! sta in guardia! la - gi - le far - fal - - la spi - a! in guardia  
guard, be on thy guard, the nimble spy - is watch - ing, Be on thy

G  
- min.....  
dear.....

C  
- min.....  
dear.....

B  
sta!.....  
guard!.....

pp



# RECIT. THE REGATTA CHORUS, AND TUMULT. ROMANZA

LA CIECA

ANDANTE

GIOCONDA

*p*

L'o - ra non giun - se an - cor del ve - spro san - to;  
Ere long the ves - per chimes will loud - ly be ring - ing

PIANO

ANDANTE

*pp*

G

qui ti ri - po - sa appiè del tem - pio, in tan - to io va - do a rin - trac -  
Here rest thee near the sa - cred shrine... while, singing, I seek him I love

G

AND.<sup>te</sup> FLEBILE

- ciar l'an - ge - lo mi - o. Tor - no con  
BARN. ten - der - ly and tru - ly. I'll re - turn with

(De - ri - sion!)  
Silly fool!

AND.<sup>te</sup> FLEBILE

*p*

G

En - zo.  
En - zo. (Takes a Rosary from her pocket)

LA CIECA

Id - dio..... ti be - ne - di - ca. Addio..... fi -  
Heav'n du - ly will bless thy foot - steps. Adieu..... my

*pp*

*dim.*

**PRESTO** (Gioconda is departing) **GIO.**

C  
 - gliuo-la. **Che?**  
 daughter. **How?** *Opp.*

**BAR.** (stopping Gioconda)

**PRESTO**

Fer-ma. **Un uom che t'a-ma e che la via ti**  
 Stay thee! **A man who loves thee, and bars thy onward**

(with spirit)

G  
 Al dia-vol van-ne col-la tua chit-tar-ra! Già l'al-tra  
 Go thou to the De-vil, thou and thy gui-tar too! Stand thou a -

B  
 sbarra.  
 pro-gress.

(going)

G  
 vol-ta tel dis-si: fu-ne-sta mè la tua fac-cia da mi-ste-ro.  
 siae from my pathway; a-way! I love not fa-cies full of mystery. (ironically)

B  
 Re-  
 Stay



(trying to get away)

G

Va, va, ti disprezzo.  
Go, go, I despise thee!

B

sta. En - zo atten - der po - trà.  
here, En - zo yond - er can wait!

An - cor..... m'ascol - te -  
Once more,..... say, will thou

pp

G

Mi fai ri - brez - zo!  
At thee I shud - der.

B

- ra - i.  
listen?

Re - sta... t'a - do - ro, o an -  
Stay! I a - dore thee, an -

cres. molto

G

Van - ne!  
Quit me!

Van - ne!  
Quit her!

(seizing her)

B

- ge - li - ca crea - tu - ra.  
- ge - li - cal crea - ture!

Re - sta... Non fug - gi -  
Ah, no! thou shalt not

(shrieks and rushes off)

G  
CIE. Mi fai pa\_u - ra! Ah!!.. (rising in alarm)  
I hate and fear thee Ah!!..

B  
Qual gri - do! mia fi.glia!  
My daughter! in danger!

- ra - - il  
fly me.

REC.<sup>vo</sup> (tottering)

C  
La vo - ce sua! Figliuo - la! o rag - gio della mia pu -  
It was her voice: my daughter, sole ray o'er my e\_xistence

B  
(La far - fa! la è scompar - sa...)  
(So, the moth has escap'd me...)

C  
(Slowly and with her hands advanced, finds her way back to her seat on the steps)  
- pil - la, do - ve sei? do - ve se - i?  
beaming, where art thou? where art thou love?

B  
(laughing) *MOSSO*

(La Cie - ca stril - la, la - scia - mo - la stril -  
(La Cieca's screaming! well, let her scream her

*MOSSO*



POCO MENO

C

Te - nèbre or - ren - - de!  
O darkness fear - - full

B

- lar.)  
best.)

POCO MENO

pp m.d. p

(Watching la Cieca)

B

Pur que la lar - va che la man pro - ten - de, potrebbe age - vo - lar la me - ta  
Yet may this spectral creature weak and tearful Aid me to captive thee, Giocon - da,

(Turning mechanically the beads of the rosary)  
(as murmuring)

CIE.

A - ve Mari - a, gra - ti - a plena, Dominus te - cum...

(always meditating)

B

mi - a... Se la madre è in mia man...  
mi - a! Once the mo - ther is mine...

Ten - go il cor del - la  
Then the daughter to

C

B

fi\_glia in - ca - te - na - to con lac\_cio i - ne - so - ra - to. L'angiol m'a -  
 foil me in vain may endeav - our, She's fet - ter'd fast for e - ver. Thanks for thine

B

- iu - ti dell' a - mor ma - ter - no e la Gio - con - da è mi - a! Giuro all'A -  
 aid, angel of love ma - ternal! She shall be mine, I swear it, Powers In -

ALL<sup>o</sup> VIVACE

B

- ver - - - - no!  
 - fer - - - - nal!

Sop.

Glo - ria a chi vin - - - ce! glo - ria a chi vin - - -  
 Hail to the vic - - - tor! Hail to the vic - - -

Ten.

Glo - ria a chi vin - - - ce! glo - ria a chi vin - - -  
 Hail to the vic - - - tor! Hail to the vic - - -

Bassi

Glo - ria a chi vin - - - ce! glo - ria a chi vin - - -  
 Hail to the vic - - - tor! Hail to the vic - - -

ALL<sup>o</sup> VIVACE



Barnaba, la Cieca, Isepo, Zuane, Chorus. La Gioconda, Enzo and afterwards Laura and Alvise. The People bear in triumph the winner of the Regatta, who holds aloft a green flag (the banner of victory) Ladies, Sailors, Children with flowers and garlands. Zuane stands apart, melancholy.

Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts have lyrics: *- cel - tor!*. The piano part includes dynamic markings *pp* and *cres. assai*.

Piano accompaniment for the second system, featuring a *ff* dynamic marking and triplet figures.

C H O R U S

MONKS (ISEPO with 1<sup>st</sup> Tenors) *ii<sup>nd</sup> and III<sup>rd</sup>* Occhio di lin - Eyes of the lynx!.....

SHIP-WRIGHT (to the victor) *ii<sup>nd</sup>* Occhio di lin - Eyes of the lynx!.....

Pol - so di cer - rol  
Wrists that are oak - ent

Piano accompaniment for the chorus section, featuring a *f* dynamic marking and triplet figures.

Remo di fer . . . . . ro!  
Sinews of i . . . . . ron!

ce!  
Remo di fer . . . . . ro! gagliardo cor! gagliar.do cor! ga-  
Sinews of i . . . . . ron! The victor hail! the vic-tor hail! the

ce!  
gagliardo cor! gagliar.do cor! ga-  
The victor hail! the vic-tor hail! the

gagliardo cor! gagliar.do cor! ga-  
The victor hail! the vic-tor hail! the

- gliar . . do cor! Gloria a chi vin . . ce il pal.lio ver . .  
vic . . tor hail! Hail to the win - ner of the green ban . .

- gliar . . do cor! Gloria a chi vin . . ce il pal.lio ver . .  
vic . . tor hail! Hail to the win - ner of the green ban . .

- gliar . . do cor! Gloria a chi vin . . ce il pal.lio ver . .  
vic . . tor hail! Hail to the win - ner of the green ban . .



(Looking at Zuane)

del Bessa a chi per del bessa a chi per del  
 ner! Laugh at the lo sers! Why did they fail!.....

del  
 ner!

del  
 ner!

*p* *cres. assai*

*p con brio*

Lie - ta bri - ga - ta per lie - to  
 Mer - ry, light hearted, on - ward we

*p con brio*

Lie - ta bri - ga - ta per lie - to  
 Mer - ry, light hearted, on - ward we

*p con brio*

Lie - ta bri - ga - ta per lie - to  
 Mer - ry, light hearted, on - ward we

*p brillante* *staccato*

cal.le, fra cantie fior, fra can.tie fior, por.tiamo a spalle del . la re .  
 go, With songs and with flow'rs our path to cheer; Bearing the victor of the Re .

cal.le, fra cantie fior, fra can.tie fior, por.tiamo a spalle del . la re .  
 go, With songs and with flow'rs our path to cheer; Bearing the victor of the Re .

cal.le, fra cantie fior, fra can.tie fior, por.tiamo a spalle del . la re .  
 go, With songs and with flow'rs our path to cheer; Bearing the victor of the Re .

- ga.ta, del . la re . ga.ta il vin . ci . tor.  
 - gat.ta High on our shoulders, see him here!

- ga.ta, del . la re . ga.ta il vin . ci . tor.  
 - gat.ta High on our shoulders, see him here!

- ga.ta, del . la re . ga.ta il vin . ci . tor. Gli sguar . di av .  
 - gat.ta High on our shoulders, see him here! All eyes be .



*P*

Gli sguar - di av - vin - ce,  
All eyes be - held him.

*P*

Gli sguar - di av - vin - ce,  
All eyes be - held him.

- vin - ce! i flut - tiei  
- held him! The waves dis - -

i flut.tiei sper - del glo - ria a chi vin - -  
The waves dis - pers - ing! Hail to the win - - -

*f*

i flut.tiei sper - del glo - ria a chi vin - -  
The waves dis - pers - ing! Hail to the win - - -

*f*

sper - del i flut.tiei sper - del glo - ria a chi vin - -  
- pers - ing! The waves dis - pers - ing! Hail to the win - - -

(looking at Zuàne)

ce il pal.lio ver - del beffeachi per - del beffeachi  
ner! of the green ban - ner! Laugh at the lo - sers! Laughter for

ce il pal.lio ver - del beffe!  
ner! of the green ban - ner! Laughter!

ce il pal.lio ver - del  
ner! of the green ban - ner!

per - del beffeachi per.de! beffe! beffe! Lie - ta bri -  
lo - sers! Laughter for losers! laughter! laughter! Mer - ry light

beffe! beffeachi per.de! beffe! beffe! Lie - ta bri -  
Laughter!laughter for losers!laughter! laughter! Mer - ry light

Lie - ta bri -  
Mer - ry light

*cres.* *pp*



- ga - ta per lie - to cal - le, fra cantie fior, fra can - tie  
hearted, on - ward we go, With songs and with flow'rs our path to

- ga - ta per lie - to cal - le, fra cantie fior, fra can - tie  
hearted, on - ward we go, With songs and with flow'rs our path to

- ga - ta per lie - to cal - le, fra cantie fior, fra can - tie  
hearted, on - ward we go, With songs and with flow'rs our path to

fior, por - tiamo a spal - le il vin - ci - tor, por - tia - mo a  
cheer: High on our shoulders bear - ing the vic - tor; He is

fior, por - tiamo a spal - le il vin - ci - tor, por - tia - mo a  
cheer: High on our shoulders bear - ing the vic - tor; He is

fior, por - tiamo a spal - le il vin - ci - tor, por - tia - mo a  
cheer: High on our shoulders bear - ing the vic - tor; He is

*ff*  
 spalle il vin - ci - tor, portiam, por - tiam il vin - ci - tor, portiam, por -  
 here, be - hold him here, Behold him here, be - hold him here, be - hold him

*ff*  
 spalle il vin - ci - tor, il vin - ci - tor,  
 here, be - hold him here, be - hold him here,

*ff*  
 spalle il vin - ci - tor, il vin - ci - tor,  
 here, be - hold him here, be - hold him here,

(They carry the victor to the Giants Staircase)

- tiam il vin - ci - tor, il vin - ci - tor, il vin - ci - tor.  
 here, be - hold him here, be - hold him here, be - hold him here!

il vin - ci - tor, il vin - ci - tor, il vin - ci - tor.  
 be - hold him here, be - hold him here, be - hold him here!

il vin - ci - tor, il vin - ci - tor, il vin - ci - tor.  
 be - hold him here, be - hold him here, be - hold him here!



(Who has for some time been watching Zuane)

BAR.

*p* <sup>3</sup> *p* <sup>3</sup>

(Questi è l'uo.mo ch'io cer\_co. Non m'in-  
(Tis he whom I was seeking. I'm n'eer mis-

B

- gan. no.) Pa.tron Zu -  
ta. ken.) How now, Zu -

*pp* *pp*

B

- a. ne, hai fac - - cia da ma.lan.no.  
- a. ne? by for - - tune thou'rt for\_saken,

*pp* *pp*

B

Si di\_reb.be dav\_ver che alla re\_ga\_ta non hai fat\_to ban\_  
If 'tis true, as I'm told, that in the race thou ne\_ver once wert seen

(Mysteriously)

B  
 - die - ra. E se la ve - ra ca -  
 lead - ing. Suppose the case, that I  
 (Angrily)

T'in - for - chi Sa - ta - nas - so.  
 May Sa - tan give thee torments!

pp

B  
 - gion io ti di - ces - si del tuo danno?  
 shew the cause which hinder'd thy suc - ceeding?..

Z  
 Lo so, la prora ho  
 I know; my boat was

col canto

a piacere senza tempo

B  
 Ba - - - Je!  
 Non - - - sense!

Z  
 gre - ve ed ar - rem - ba - ta. E che dun - que?  
 sad - ly o - ver - weighted! But what mean'st thou?

pp

(Mysteriously)

BAR.  
 T'av - vi - ci - na. O las - - - so!  
 Draw - - - nearer. 'Twas fa - - - ted!



B

Hai la bar.ca stre - ga - - - ta. U - na ma.li - a  
*Twas the spell of a sor - cress. Where'er.... you may*

ZUA. (horrificed)

Ver - gi - ne san - - ta!  
*Ah! Ho - ly Vir - - gin!*

B

bie - ca sta sul tuo ca - po. Os - ser - va quel - la  
*wan - der, witch - craft en - folds you! Observe the blind woman*

*a piacere*

*pp* *col canto*

B

cie - ca...  
*yonder...*

S

U

R

O

H

C

(ISEPO with 1<sup>st</sup> Tenors)

Gio - ia e bam - bà - ra!  
*Dice and bam - ba - ra!*

(Near the Giants staircase)

Gio - ia e bam - bà - ra!  
*Dice and bam - ba - ra!*

Gio - ia e bam - bà - ra!  
*Dice and bam - ba - ra!*

Cor - se e cuc -  
*Ra - ces and*

*pp e cres.*

Cor.se e cuc - ca - gne!  
Ra - ces and frisk\_ing!

Cor.se e cuc - ca - gne!  
Ra - ces and frisk\_ing!

-ca - gne!  
frisking!

Giouchiamo a za - ra le nostre  
We'll play at za - ra, our purses

*pp*

Ten.  
Ten.tiam la mo - bi - le for - tu - na a za - ra. Gio -  
Risking our pur.ses, we will play at za - ra, We'll

B.  
bor - se! Ten.tiam la mo - bi - le for - tu - na a za - ra.  
risking! Risking our pur.ses, we will play at za - ra,

*staccato* *cres.*

Gio - chiam.  
We'll play.

- chiam.  
play.

gio - chiam a za - ra, gio -  
We'll play at za - ra, We'll

Gio - chiam, gio - chiam a za - ra, gio -  
We'll play, We'll play at za - ra, We'll

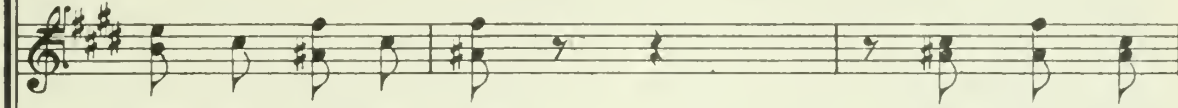


Sop.



gio - ie e bam - bà - ra!  
*Dice and bam - ba - ra!*

Ten.



- chiam, ten - tiam, ten - tiam,  
*play, we'll play, we'll play,*

giuo - chiam, giuo -  
*we'll play, we'll*

B.

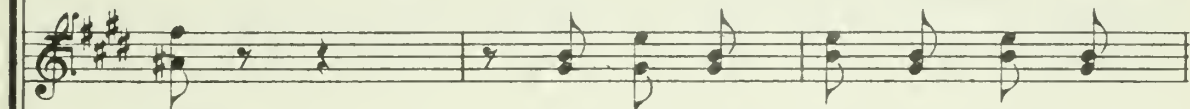


- chiam,  
*play,*

ten - tiam for - tu - na,  
*we'll risk our pur - ses.*



cuc - ca - gne e cor - se, cor - se, cuc - ca - gne, cor - se, cuc -  
*Ra - ces and frisk - ing Dice and bam - ba - ra, we'll play at*



- chiam,  
*play,*

giuo - chiam, giuo - chiam, giuo - chiam, giuo -  
*we'll play, we'll play, we'll play, at*



giuo - chiam, giuo - chiam, giuo - chiam, giuo - chiam, giuo - chiam, giuo -  
*we'll play, we'll play, we'll play, we'll play, we'll play, at*



(They commence gambling; the women look on)

- ca - gne!  
za - ra!

- chiam.....  
za - ra!

- chiam.....  
za - ra!

*ff* *p* *pp*

(to Zuane, as if continuing his discourse)

BAR.

*p*

La vi. di sta ma. ne git. tar sul tuo le. gno un se. gno ma.  
I saw her this morning throw o'er er your line Some foul spell of her

*pp*  
Continuando il medesimo movimento

*pp* (mysteriously) *rall.*

. liar. do, un ma. gi. co segno. La tua bar. ca sa. rà la tua  
ZUA. witchcraft; some ma. gi. cal sign. Lest thy bar. que be thy bier, through

Orror! or.ror!  
A las! a. las!



B  
Sop.  
T. S.  
C H C R U  
C H C R U  
C H C R U  
B.

bara. Sta in guardia, frate! lo!  
la cara, Be watchful Zuane!

*ff* (burst of laughing:  
Za - ra! Ah! ah! ah!  
Za - ra! Ah! ah! ah!  
Za - ra! Ah! ah! ah!  
Za - ra! Ah! ah! ah!

Cinque!  
Five now!

Sei!  
Six!

Tre!  
Three!

Za - ra! Ah! ah! ah!  
Za - ra! Ah! ah! ah!

LA CIECA

(praying)

Turris e - bur - ne - a... misti - ca ro -

ah! ah! ah! ah! ah! ah!  
ah! ah! ah! ah! ah! ah!

ah! ah! ah! ah! ah! ah!  
ah! ah! ah! ah! ah! ah!

ah! ah! ah! ah! ah! ah!  
ah! ah! ah! ah! ah! ah!

*morendo*

C

BAR. - sa... (to Zuàne)

La vi - di tre vol - te sca - gliar su tuoi re - mi pa - ro - le tre.  
 I heard her three times curse thy arms and thy rudder In accents in

PP sottovoce

ISEPO (wt) has approached, and listens with interest)

Gran Dio!  
 Great heav'n!

lento

me - nde, lu - gul - bria - na - tè - mi. La tua bar - ca sa - rà la tua  
 fernal that made my soul shudder. Lest thy barque.... be thy bier, through la

ZUÀNE

Gran Dio!  
 Great heav'n!

col canto

B

Ten. bara. Stain - guar - dia, fra - tel - lo!  
 cara, Be watch - ful, Zu - a - nel

Sei!  
 Six!

CHORUS

B. Ot - to!  
 Eight now!

Set - te!  
 Seven!

f



(bustling into laughter)

Sop. *ff* *Turris Da - vi - di - ca... Mater glo -*

Ten. *ff*  
*Za - ra! Ah! ah! ah! ah! ah! ah! ah! ah!* ah!  
*Za - ra! Ah! ah! ah! ah! ah! ah! ah! ah!* ah!

B. *ff*  
*Za - ra! Ah! ah! ah! ah! ah! ah! ah! ah!* ah!  
*Za - ra! Ah! ah! ah! ah! ah! ah! ah! ah!* ah!

*ff* *pp*

- rio - sa...

*pp*

(to Zuàne and Isèpo mysteriously)

BAR. *pp* *MISTERIOSO*

Suo co - voè un tu - gu - rio lag - giù al - la Giu - de - ca, tien  
 Her den is a ca - bin hard by the Giu - dec - ca, And

*pp* *MISTERIOSO* *tr*

B

sem - pre quel l'or - ri - do zen - da - do, ed è cie - ca... Ha vuo - te le oc -  
 there, with the demons, her com - panions, dwells la Cie - ca... Each eye - socket's

B

- chia - ie, ep - pu - re.... (chi il cre - de?! ) la Cie - ca ci  
 emp - ty, yet that will... not free you! La Cie - ca is

*cres.*

ISÈPO (frightened)

Ci ve - de! Oh spa -  
 Can see us! Hate - ful

B

guar - da! la Cie - ca.... ci ve - de!  
 ZUÀNE watch - ful, la Cie - ca.... can see you!

CHORUS

4. 1<sup>st</sup> Tenors SAILORS (with terror)

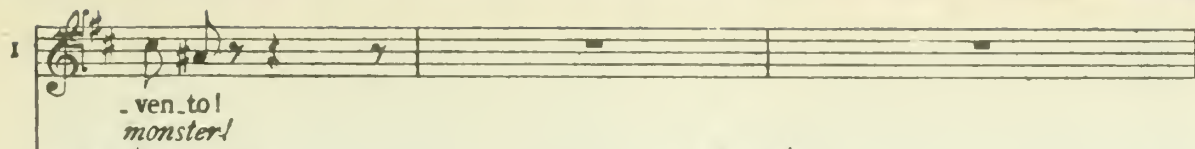
Oh spa -  
 Hate - ful

Ci ve - de!  
 Can see us!

*ff*

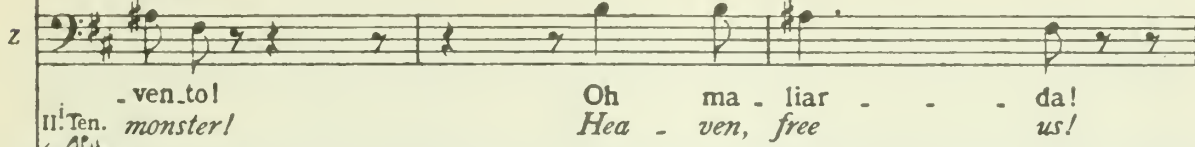


I  
- ven.to!  
monster!



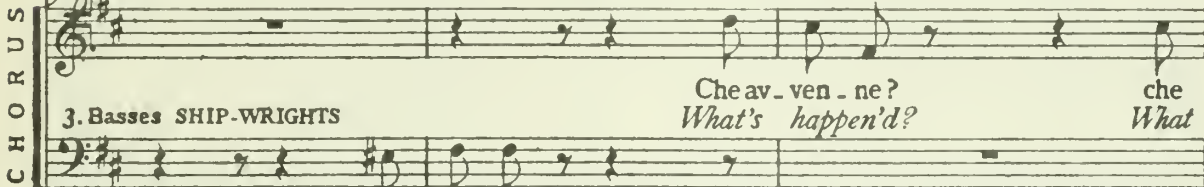
II. Ten.  
- ven.to!  
monster!

Oh ma - liar - - - da!  
Hea - ven, free us!

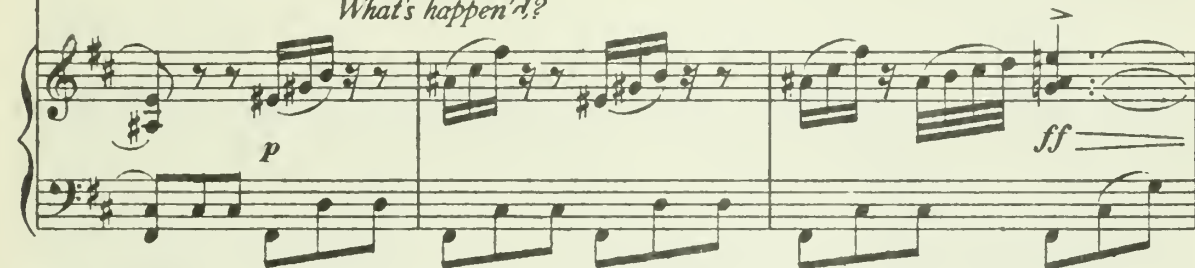


CHORUS  
3. Basses SHIP-WRIGHTS

Che av - ven - ne? che  
What's happen'd? What

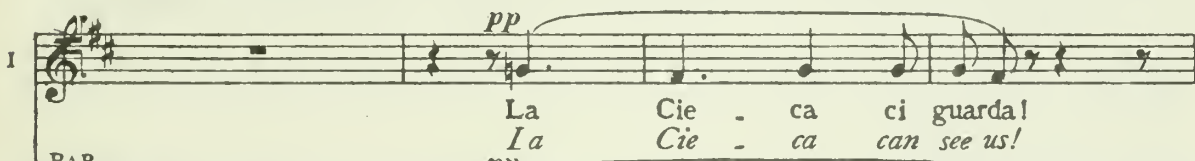


Che av - ven - ne?  
What's happen'd?



I

La Cie - ca ci guarda!  
La Cie - ca can see us!



BAR.

La Cie - ca ci guarda!  
La Cie - ca can see us!

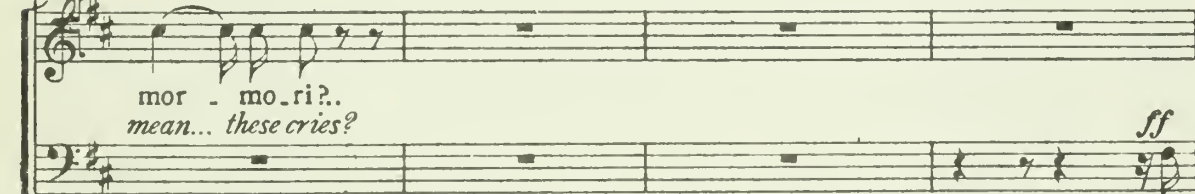


Z

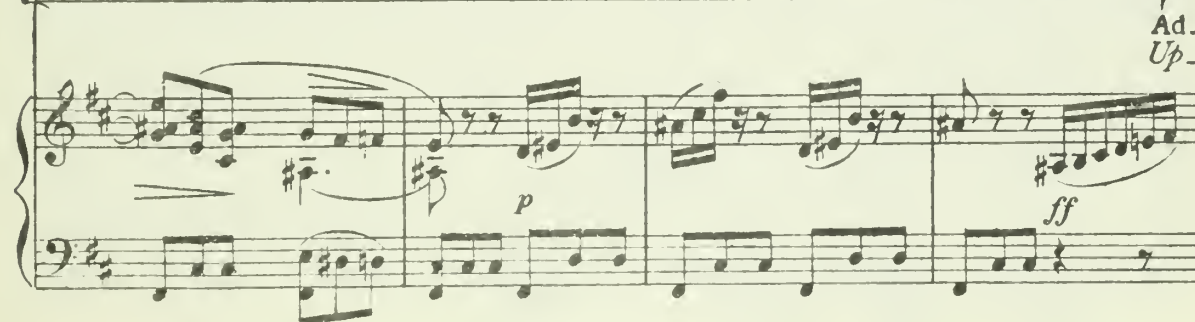
La Cie - ca ci guarda!  
La Cie - ca can see us!



mor - mo - ri?..  
mean... these cries?



*ff*  
Ad.  
Up.



I  
 Si, ad - dos - so! ac - cop -  
 Yes, up - on her! let us

Z  
 Si, ad - dos - so! ac - cop -  
 Yes, up - on her! let us

I  
 Si, ad - dos - so! ac - cop -  
 Yes, up - on her! let us

- dos - so! ac - cop - pia - mo - la! ad - dos - so, ac - cop -  
 - on her! let us bind her fast! U - pon her! let's

I  
 - pia - mo - la!  
 BAR. bind..... her fast!

Z  
 (venturing towards la Cieca) Ba - da - te, può co -  
 Be care - ful lest she...  
 - pia - mo - la! Co - rag - gio... Ho pa - u - ra...  
 bind..... her fast! Now cou - rage!.. Ah, I fear her!..

- pia - mo - la!  
 bind..... her fast!

- pia - mo - la!  
 bind..... her fast!



B

Opp.

- glier.vi la sua jet.ta - tu.ra.  
 ..... bewitch ye, if ye go near her!

f

Al ro-go l'e-  
 We'll burn the old

Al ro-go l'e-re-ti-cal  
 We'll burn the old he-re-tic!

pp

tr

tr

ZUÀNE

Dav-ver, più l'ad-docchio, più i ral le ba-le-na-no.  
 The more I look at her, more spiteful her glan-ces seem!

-re-ti-cal  
 he-re-tic!

al ro-go!  
 We'll burn her!

staccato

tr

tr

ISE.

(laughing)

BAR.

(mocking)

La Cieca ha il mal occhio! Ah! ah! qual fa -  
The e - vil ey'd cie - ca! A blind woman's

ZUA.

La Cieca ha il mal occhio!  
The e - vil ey'd cie - ca! (laughing)

La Cieca ha il mal occhio!  
The e - vil ey'd cie - ca!

La Cieca ha il mal  
The e - vil ey'd

La Cieca ha il mal occhio!  
The e - vil ey'd cie - ca!

I

- ce - zia!  
glances!

B

(Già l'au - re...s'an - nu - vo - la - no...)  
(Al - rea - dy the clouds gather fast!)

Z

(to Isèpo) *p*

Che bron - - - to - la?  
What's she..... about?

occhio!  
cie - ca!

*p* 4 soli.

Ah! ah! qual fa - ce - zia!  
A blind woman's glances!

Che bron - - - to - la?  
What's she..... about?



LA CIECA

Musical staff for Soprano (Sop.) with a treble clef and a key signature of two sharps (F# and C#). The staff contains a whole rest for the first four measures.

Musical staff for Alto (I) with a treble clef and a key signature of two sharps. It begins with a melodic line in the first measure, followed by whole rests for the next three measures, and then a descending eighth-note scale in the fourth measure.

Pre - ga.  
Pray - ing.

Ad - dos\_so al\_la  
Pray'rs backward she's

Musical staff for Bass (B) with a bass clef and a key signature of two sharps. It contains whole rests for all four measures.

Musical staff for Z with a bass clef and a key signature of two sharps. It contains whole rests for the first three measures, followed by a melodic line starting with a forte (f) dynamic and ending with an accent (>) in the fourth measure.

Ad - dos\_so al\_la stre - - ga!  
Pray'rs backward she's say - - ing!

Musical staff for Soprano (Sop.) with a treble clef and a key signature of two sharps. It contains whole rests for the first three measures, followed by a descending eighth-note scale in the fourth measure.

Ad - dos\_so al\_la  
Pray'rs backward she's

Musical staff for Tenor (Ten.) with a treble clef and a key signature of two sharps. It begins with a melodic line in the first measure, followed by whole rests for the next three measures, and then a descending eighth-note scale in the fourth measure.

Pre - ga.  
Pray - ing.

Ad - dos\_so al\_la  
Pray'rs backward she's

Musical staff for Bass (B) with a bass clef and a key signature of two sharps. It contains whole rests for the first three measures, followed by a melodic line starting with an accent (>) in the fourth measure.

Fre - - ga. Ad - dos\_so al\_la stre - - ga!  
Pray - - ing. Pray'rs backward she's say - - ing!

Piano accompaniment for the piece, consisting of two staves (treble and bass clefs). The right hand features a complex melodic line with trills, slurs, and accents, while the left hand provides a steady accompaniment of eighth notes.

(seized by the populace and dragged to the middle of the stage)

C  
A - iu - - to! a -  
I'm sight - less, O

I  
*ff*  
stre\_ga! addos\_so! ad\_dos - - - so! ai  
say\_ing! Upon her! up\_on her! The

B  
Scaglia - to ho il. mio  
The ball I've set

Z  
(rushing on la cieca)  
*ff*  
addos\_so! ad\_dos - - - so! ai piom - -  
Upon her! up\_on her! The piom - -

*ff*  
stre\_ga! addos\_so! ad\_dos - - - so!  
say\_ing! Upon her! up\_on her!

*ff*  
stre\_ga! addos\_so! ad\_dos - - - so! ai  
say\_ing! Upon her! up\_on her! The

*ff*  
addos\_so! ad\_dos - - - so! ai piom - -  
Upon her! up\_on her! The piom - -

*f cres. sempre* *ff*



C  
 . iu - to! Ah! chi mi tra - sci - - na! son cie - - -  
 mer - cy! I'm sight - less, help! help me! O Hea - - -

I  
 piom - bil man - drà - go - ra!  
 piom - bi! man - dra - go - ra!

B  
 ciot - to - lo, or fug - go la fra - - na.  
 rol - ling on; now on let it wan - - der!

Z  
 - - - bi! man - drà - go - ra! Ai poz - zi! man -  
 - - - bi! man - dra - go - ra! The sewers, man -

Ve - dia - mo - la sa - lir la ber -  
 The Pill' ry steps she ll soon be as -

piom - bil man - drà - go - ra! ai  
 piom - bi! man - dra - go - ra! The

- - - bi! man - drà - go - ra Ai poz - zi! man -  
 - - - bi! man - dra - go - ra! The sewers, man -

*f cres. sempre*

C  
- ca! oh Di - o! son cie - -  
- ven! help, help me! I'm sight - - -

I  
ai piom - - - bi! ai poz - - zil ai  
the piom - - - bi! the sew - - ers, the

B  
Sgherra - -  
Guards.....

Z  
- dra - go-ra! Ai Mar-ra - - ni!  
- dra - go-ra! To the sew - - ers!

- li - na! Fra To - de-ro e Mar - - -  
- cend - ing! 'Tween To - der and Mar - - -

ai piom - - - bi!  
the piom - - - bi!

ai piom - - - bi! ai poz - - zil ai  
piom - - - bi! the sew - - ers, the

- dra - go-ra! Ai Mar-ra - - ni!  
- dra - go-ra! To the sew - - ers!

*ff*



C  
 - cal - less!  
 soc - cor - - - - -  
 Have mer - - - - -

I  
 poz - - zil  
 sew - - ers!  
 Fra To - dero e Mar - co! al  
 'Tween To - der and Mar - co! we'll

B  
 ..... ni,  
 there!  
 sia trat - ta nel car - ce - re.  
 Lodge her in a pri - son cell.

Z  
 Fra To - de.ro e Mar - - co!  
 'Tween To - der and Mar - co!  
 al  
 we'll

- co!  
 - co!  
 ai poz - - zil  
 The sew - ers!  
 ai poz - - zil  
 the sew - ers!  
 al  
 we'll

poz - - zil  
 sew - - ers!  
 Fra To - dero e Mar - - co! al  
 'Tween To - der and Mar - co! we'll

Fra To - de.ro e Mar - - co!  
 'Tween To - der and Mar - co!  
 al  
 we'll

The piano accompaniment features a series of six triplet figures in the right hand, each consisting of three eighth notes. The left hand provides a steady accompaniment with eighth notes and rests, marked with accents (>).

POCO PIÙ

C

\_so!  
\_cy!

I

ro - go! al ro - go! a mor - te.... la stre - ga! Mar -  
burn her! we'll burn her! the sor - c'ress... shall suf - fer! des -

B

Ah! ah! gregge u - mana!  
Ha! ha! the fools yonder!

ah! ah! gregge u -  
Ha! ha! the fools

Z

rò - go! al ro - go! a mor - te la stre - ga, a mor - te la  
burn her! we'll burn her! the sor - c'ress shall suf - fer, the sor - c'ress shall

POCO PIÙ

ro - go! al ro - go! a mor - te.... la stre - ga! Mar -  
burn her! we'll burn her! the sor - c'ress... shall suf - fer! des -

ro - go! al ro - go! a mor - te.... la stre - ga! Mar -  
burn her! we'll burn her! the sor - c'ress... shall suf - fer! des -

ro - go! al ro - go!  
burn her! we'll burn her!

a mor - te la stre - ga, a mor - te la  
the sor - c'ress shall suf - fer, the sor - c'ress shall

POCO PIÙ  
ff con fuoco



C  
 ah!..... soc - cor - so! soc - cor - - -  
 Ah!..... have mer - cy! have mer - - -

I  
 - ti - ral mar - ti - ra! a mor - te la stre - ga!  
 - troy her! des troy her! we'll burn her, we'll burn her!  
 (laughing)

B  
 - ma - na! ah! ah! ah! ah!  
 yon - der! Ah! ah! ah! ah!

Z  
 stre - ga! a mor - te la stre - ga! a mor - te la  
 suf - fer! we'll burn her, we'll kill her! we'll burn her, we'll

I  
 - ti - ral mar - ti - ra! a mor - te la stre - ga!  
 - troy her! des troy her! we'll burn her, we'll burn her!

I  
 - ti - ral mar - ti - ra! a mor - te la stre - ga!  
 - troy her! des troy her! we'll burn her, we'll burn her!

B  
 stre - ga! a mor - te la stre - ga! a mor - te la  
 suf - fer! we'll burn her, we'll kill her! we'll burn her, we'll

*sempre più vivo ed animato*

C  
- sol  
- cy!

Oh!.....  
Oh!.....

Di - - - ol  
Di - - - ol

.soc-  
o

I  
a mor-te la stre-ga!  
we'll burn her, we'll burn her!

a mor-te la strega! muo - ia!  
to death with the sorc'ress! burn her,

B  
ah! ah!  
ah! ah!

Scagliato ho il mio ciot - lo...  
The ball I've set rol - ling on...

ah! ah! gregge u -  
ah! ah! the fools

Z  
stre - ga! al ro - go, al ro - go, al ro - go! muo - ia!  
kill her! we'll burn her! burn her, burn her, burn her,

a mor-te la stre - ga! mar-ti - ral mar-ti - ral a  
we'll burn her, we'll kill her! Des-troy her, des-troy her, to

a mor-te la stre-ga!  
we'll burn her, we'll burn her!

a mor-te la strega! muo - ia!  
to death with the sorc'ress! burn her,

stre - ga! al ro - go, al ro - go, al ro - go! muo - ia!  
kill her! we'll burn her! burn her, burn her, burn her,

*cres. sempre*

*cres. sempre*

*cres. sempre*

*cres. sempre*

*cres. sempre*

*cres. sempre*



C  
 - cor - - - sol Oh soc-  
*help me! Oh have*

I  
 nuo - ia, nuo - ia!  
*burn her, sor - cress!* a mor-te la stre-ga, nuo - ia,  
*destroy her, destroy her, burn her,*

B  
 - ma - - na! Or fug - go la  
*yon - - der! And now - let me*

2  
 nuo - ia, nuo - ia! al ro - go, al ro - go, nuo ia,  
*kill her, kill her! des - troy her, burn her, burn her,*

mor - te la stre - ga! mar - ti - ra! mar-ti - ra! a  
*death with the sor - cress! des - troy her, des-troy her, the*

nuo - ia, nuo - ia!  
*burn her, kill her!* a mor-te la stre-ga, nuo - ia,  
*destroy her, destroy her, burn her.*

nuo - ia, nuo - ia! al ro - go, al ro - go, nuo - ia,  
*kill her, kill her! des - troy her, burn her, burn her,*

GIOCONDA

(Enter Enzo with Gioconda, who rushes towards her mother)

X

Mia  
My

- cor - - - so!  
mer - - - cy!

ff *stringendo*

muo - ia, al ro - go, al ro - go, al ro - go, al ro - go, al  
burn her, we'll des - troy her, burn her, burn her, we'll des -

fra - na.  
quit them.

ff *stringendo*

muo - ia, al ro - go, al ro - go, al ro - go, al ro - go, al  
burn her, we'll des - troy her, burn her, burn her, we'll des -

ff *stringendo*

mor - te la stre - gal al ro - go, al ro - go, al ro - go, al  
sor - cress shall suf - fer, yes, burn her, burn her, we'll des -

ff *stringendo*

muo - ia, al ro - go, al ro - go, al ro - go, al ro - go, al  
burn her, we'll des - troy her, burn her, burn her, we'll des -

ff *stringendo*

muo - ia, al ro - go, al ro - go, al ro - go, al ro - go, al  
burn her, we'll des - troy her, burn her, burn her, we'll des -

*stringendo sempre ff*



G *ff* *e.* *e.*

ma - - - - dre!  
 mo - - - - ther!

ENZO *con molta forza*

(dressed as a Dalmatian sailor) (breaking through the crowd)

As - sas - si - -  
 Base as - sas - -

I

ro - - go! al - la pi - - - - ra!  
 - troy her! we'll des - troy..... her!

Z

ro - - go! al - la pi - - - - ra!  
 - troy her! we'll des - troy..... her!

ro - - go! al - la pi - - - - ra!  
 - troy her! we'll des - troy..... her!

ro - - go! al - la pi - - - - ra!  
 - troy her! we'll des - troy..... her!

ro - - go! al - la pi - - - - ra!  
 - troy her! we'll des - troy..... her!

*senza tempo*

E

- - - nill      Quel crin ve - ne - ran - do ri - - spet -  
 - - - sins!      These locks, gray and scatt - er'd, harm..... no

*col canto*

E

(Ironically) *MENO*

- ta - te!      o ch'io snu - do il mio bran - do.      Controun'e - gra re -  
 longer!      my sword shall pro - tect them.      Against a wo - man, old,

*ff*      *pp MENO*

E

- iet - ta dal so - - - le ge - ne - ro - sa è la vo - stra ten -  
 fee - ble, and sight - - - less,      It is noble,.... and safe,.... to con -

*p*

E

- zon!      Vi - tu - pe - - - rio!      vi - tu - pe - - -  
 - tend!      Ye are mons - - - ters,      ye are mons - - -

*f*



E

- riol è cre-sciu.ta u.na pro - le di..... co-dar-di al - l'a - la.to..... le -  
 - ters! Des - cendants of he - roes All..... are cowards, yon wing'd lion..... dis -

E

ALL.<sup>o</sup> NON TROPPO

- on.

ISEPO *gracing.* *con forza* Sciol - ta si - a.  
*ff* Let me free her.

ZUANE No; Dio vuol ciò che il po-po-lo  
 No, Heav'n wills what the po-pulace

S

U

R

O

H

C

ALL.<sup>o</sup> NON TROPPO

I.<sup>st</sup> Tenors *con forza*  
*ff*

II.<sup>d</sup> Tenors No; Dio vuol ciò che il po-po-lo  
 No, Heav'n wills what the po-pulace

I.<sup>st</sup> Basses

II.<sup>d</sup> Basses *con forza*

No; Dio vuol ciò che il po-po-lo vuol; a mor-te la stre - ga!  
 No, Heav'n wills what the po-pulace will; the sorc'ress shall suf - fer!

ALL.<sup>o</sup> NON TROPPO

E

As - sas - si - ni!  
Base as - sas - sins!

I

vuol; a mor - te la stre - ga! No, la strega non mer.ta per.  
will. To death with the sor - cress! No, the sor - ce - ress life now must

Z

No; Dio vuol ciò che il po.po.lo vuol; a mor - te la stre - ga!  
No; Heav'n wills what the po-pulace will; to death we'll the sor - cress!

1<sup>st</sup> Sopranos *con forza* *f*

con forza

2<sup>d</sup> Sopranos

No, la strega non mer.ta per.  
No, the sor - ce - ress life now must

No; Dio vuol ciò che il po.po.lo vuol; non mer.ta per.  
No; Heav'n wills what the po-pulace will; her life now must

Divisi

No, la strega non mer.ta per.  
No, the sor - ce - ress life now must

vuol; a mor - te la stre - ga! a mor - te la stre - ga!  
will. To death we'll the sor - cress! to death we'll the sor - cress!

No; Dio vuol ciò che il po.po.lo vuol; non mer.ta per.  
No; Heav'n wills what the po-pulace will; her life now must

No; Dio vuol ciò che il po.po.lo vuol; a mor - te la stre - ga!  
No; Heav'n wills what the po-pulace will; to death we'll the sor - cress!

a mor - te la stre - ga! no, non mer - ta per..  
A way with the sor - cress! her life, her life must



GIOCONDA

Ah mia ma - - -  
Ah, my mo - - -

Quel cep - po la strazia.  
These fet - ters will kill her.

- don, a mor - tel a mor - tel non mer - ta per - don,  
end, destroy her, destroy her, her life now must end,

a mor - tel a mor - tel non merta per -  
destroy her, destroy her, her life now must

I.<sup>st</sup> and II.<sup>d</sup> Sopranos

- don, a mor - tel a mor - tel mor - - -  
end, destroy her, destroy her, burn

- don, a mor - tel a mor - tel non mer - ta per - don,  
end, destroy her, destroy her, her life now must end,

- don, a mor - tel a mor - tel non merta per -  
end, destroy her, destroy her, her life now must

a mor - tel a mor - tel non merta per -  
destroy her, destroy her, her life now must

- don, a mor - tel a mor - tel mor - - -  
end, destroy her, destroy her, burn

G  
\_dre!  
-ther! Ah mia ma - - -  
Ah, my mo - - -

F  
Quel cep - po la strazia.  
These fet - ters will kill her.

T  
a mor - tel a mor - tel non merta per - don  
des\_troy her, des\_troy her! her life now must end

don, a mor - tel a mor - tel non merta per -  
her, des\_troy her, des\_troy her! her life now must

-tel a mor - tel a mor - tel mor - - -  
her, des\_troy her, des\_troy her! burn

a mor - tel a mor - tel non merta per - don.  
des\_troy her, des\_troy her! her life now must end.

don, a mor - tel a mor - tel non merta per -  
end, des\_troy her, des\_troy her! her life now must

-don, a mor - tel a mor - tel non merta per -  
end, des\_troy her, des\_troy her! her life now must

tel a mor - tel a mor - tel mor - - -  
her, des\_troy her, des\_troy her! burn



G  
- dre!  
- ther! (struggling with the people)

E  
La scio. glie. te. La scio. glie. te  
Quick, re- lease her! Quick, re- lease her.

I  
La vogliam giu. di - ca. re. La vogliam gia. di.  
We will bring her to tri. al. We will bring her to

Z

- don. end. La vogliam giu. di - ca. re. We will bring her to tri. al. La vogliam giu. di. We will bring her to

- te. end. La vogliam giu. di - ca. re. We will bring her to tri. al. La vogliam giu. di. We will bring her to

La vogliam giu. di - ca. re. We will bring her to tri. al. La vogliam giu. di. We will bring her to

- don. end. La vogliam giu. di - ca. re. We will bring her to tri. al. La vogliam giu. di. We will bring her to

- don. end. La vogliam giu. di - ca. re. We will bring her to tri. al. La vogliam giu. di. We will bring her to

- te. end. La vogliam giu. di - ca. re. We will bring her to tri. al. La vogliam giu. di. We will bring her to

*tr* *tr*

E

La scio - glie - te, as - sas - si - nil! as - sas - si - nil! la scio -  
*Quick, re - lease her, Base as - sas - sins, base as - sas - sins! Rise,*

I

- ca - re. No! no! no!  
 tri - al. No! no! no!

Z

- ca - re. No! no! no!  
 tri - al. No! no! no!

I<sup>st</sup> and II<sup>d</sup> Tenors

- ca - re. No! no! no!  
 tri - al. No! no! no!

I<sup>st</sup> and II<sup>d</sup> Basses

- ca - re. No! no! no!  
 tri - al. No! no! no!

(Calling out at back of the stage)

E

- glie - te. Su, fra - tel - li del mar! al - la lot - ta, al - la  
*comrades, rise, For mer - cy meets de - nial! Now for fight - ing! for*



GIO.

*ff*

LA CIECA

Ah ma - dre! mia  
Ah, mo - ther! dear

Ah!..... su me si sca - te - na l'a -  
Ah..... on me Hell's fu - ry is

lot - ta!  
*fight - ing!*

ISÈ.

*ff* no! la strega non mer.ta per.don, a mor - tel no, non  
No, no, no,no; her life now must end. No, no, her life must

ZUÀ.

*ff* no! la strega non mer.ta per.don, no,non mer.ta per.don, non  
No, no, no,no; her life now must end. No,her life now must end, no,

no! no, non  
1<sup>st</sup> and 2<sup>d</sup> *ff* no, no, non

no! no, no,non merta per.  
no, no, no,her life now must

*ff* no! la strega non mer.ta per.don, a mor - tel no, non  
No, no, no,no; her life now must end. No, no, her life must

no! la strega non mer.ta per.don, no,non mer.ta per.don, non  
No, no, no,no; her life now must end. No,her life now must end, no,

8.....

*ff*

G  
 ma\_dre!  
 mother!

C  
 -ver - - no!  
 light - - ing!

I  
 mer - ta, non mer - ta per - don, a mor - te la stre - - ga..... a  
 No,... no, her life now must end, her life now must end, yes,..... des -

Z  
 mer - - ta..... per - don, a mor - te la stre - - ga..... a  
 No, no,..... no, no, her life now must end, yes,..... des -

mer - - ta..... per - don,  
 No, no,..... no, no, her life now must end, yes,..... des -

mer - - ta..... per - don,  
 no, she..... must end,

- don, ah! no, a mor - te la stre - - ga..... a  
 end, must end, her life now must end, yes,..... des -

mer - ta, non mer - ta per - don, a mor - te la stre - - ga..... a  
 No,... no, her life now must end, her life now must end, yes,..... des -

mer - - ta..... per - don, a mor - te la stre - - ga..... a  
 No, no,..... no, no, her life now must end, yes,..... des -

mer - - ta..... per - don, a mor - te la stre - - ga..... a  
 No, no,..... no, no, her life now must end, yes,..... des -

8.....



*ff* *ALLEGRO*

C  
Ma - dre!  
Mo - ther!

LAURA  
(is seen descending the staircase; her train borne by two pages; her face hidden by a black velvet mask)

*ff*  
Gra - zia!  
Mer - cy!

I  
mor - te! (haughtily)  
- troy..... her!

ALVISE

*ff* *ALLEGRO*

Z  
Ribellion!  
Re - bellion!

mor - te! her!  
- troy..... her!

*ff* *ALLEGRO*

mor - te! her!  
- troy..... her!

*ff* *ALLEGRO*

mor - te! her!  
- troy..... her!

*ff* *ALLEGRO*

mor - te! her!  
- troy..... her!

*RECIT.* (haughtily) *ten.*

A  
Che? la plebe or qui s'ar.ro.ga fra le du.ca.li mure i drit.ti del la  
What? the populace now venture, here, by the Ducal palace, to claim to act as

*col canto* *p*

ADAGIO

ALLEGRO

RECIT.

A

to-ga e del-la scu-re? Parla, o cap-  
judges and as ex-e-cutioners? Answer me,

ADAGIO ALLEGRO

pp *col canto*

GIO.

ALLEGRO

A

È mia  
She's my

ti-va! perchè stai chi-na fra quelle squa-dre?  
captive, why art thou kneeling to yonder peo-ple?

ff

S

I<sup>st</sup> Tenors È u-na stre-ga!  
She's a sorc'ress!

U

II<sup>d</sup> Tenors È u-na stre-ga!  
She's a sorc'ress!

O

I<sup>st</sup> Basses È u-na stre - - gal è u-na strega!  
She's a sor - - c'ress, she's a sorc'ress!

H

II<sup>d</sup> Basses È u-na stre - - gal è u-na strega!  
She's a sor - - c'ress, she's a sorc'ress!

C

ALLEGRO

È u-na stre-ga!  
She's a sorc'ress!

*tr*



G  
 ma - dre!  
 mo - ther! (La Cieca turns her face upwards towards Laura)

LAU.  
 È cie - ca! o mio si - gnor! fa ch'es - sa vi - va!  
 She's sightless, see, O my Lord! save her from outrage!

ALV. (sottovoce to Barnaba)  
 Barnaba! è rea co -  
 Barnaba, has she been

G  
 (to Barnaba) **ALLEGRO**  
 Ti udi - il.. tu men - ti!  
 I heard thee; thou li - est!

BAR. (sottovoce to Alvisè)  
 Di ma - le - fi - zio.  
 Guilty of witchcraft.

A  
 - stei?  
 guilty? **ALLEGRO**  
 Sia tratta al giudi -  
 To tri - al conduct

(Throws herself at the feet of Alvise)

G

Pietà! pietà! ch'io par - li at - ten - de - tè... ora in - fran - go il gel che impie -  
 Mercy! mercy! Ah hear me one moment! I break the ice that in

A

-zio.  
 her.

*P* AGITATO

G

-tra - va... e sgor - ga l'on - da del cor... Co - stei della mia infan - zia  
 fet - ters my soul was keep - - - ing... Ah, she of my life has

*Opp.* *3* *3* *p*

*col canto* *pp*

G

bion - da l'an - ge - lo fu..... Sempre ho sor - ri - so... or  
 been - - the an - gel bright,... I once was e - ver smil - ing... now, I'm

*con eleganza*

G

pian - go. Mi chiaman la Gio - con - da. Viviam cantan - do  
 weep - ing. "La Gio - con - da" they call me We're always sing - ing!

*p*



G  
 ed io can - to a chi vuol le mie lie - te can - zo - ni, ed es - sa canta a  
 To all co - mers I sing my gay songs till day's end - ing; While strains of pious

col canto

ALLEGRO

G  
 Di - o le sue san - teo - ra - zio - ni... (returns, followed by Dalmatian sailors)  
 ENZO. rapture are from her pure lips as - cend - ing. *f*

Salvia - mo l'ir - no  
We'll save the in - no - cent

ALLEGRO

(rising, and restraining Enzo)

RECIT.

G  
 Ah no! no! ti fer - ma! Quel pos - sen - te la sal - ve - rà!  
 Ah no! no! have patience! You der Duke will la Cieca protect!

LAU. (perceiving Enzo)

(Qual vol - to!)  
(Those features!)

E  
 - cente.  
 BAR. victim.

(Watching Laura and Enzo)

(Come lo guar - da  
(His gaze is fix'd up -

(to Laura)

G  
 Dal le tuè pa-ro-le la vi-ta at-ten-do.  
 Thou alone hast power to save my mo-ther.

B  
 fi-sol)  
 on her!).

(Aside to Alvisè)  
 (È una stre-ga, il suo silenzio tel di-ca.)  
 (She's a sorc'ress! Her guilty silence betrays her.)

LAU. (to Alvisè)

Essa ha un rosa-rio! No, l'in-fer-no non è con quel-la pi-a.  
 She wears a rosary! Satan has nought to do with this pio-us wo-man.

(gazing intently at Laura)  
 (Qual vo-ce!)  
 (Those accents?)

ALLEGRO

BAR. 12 LAU. (to Alvisè)

Muo-ial  
 Burn her!

La sal-va!  
 Oh save..... her!

*incalzando*

Muo-ial  
 Burn her,

muo-ial  
 burn her,

muo-ial  
 burn her!

Muo-ial  
 Burn her,

muo-ial  
 burn her,

muo-ial  
 burn her!

Muo-ial  
 Burn her,

muo-ial  
 burn her,

muo-ial  
 burn her!

ALLEGRO

*incalzando*



*in tempo*  
*ff*

*a piacere*  
Gio - - ia!!  
Ah - - joy!

*a piena voce*  
La sal - vall  
Oh save her!

E sal - va si - a.  
She's sav'd, and par - don'd.

*ff*  
Ahl.....  
Ahl.....

*ff*  
Ahl.....  
Ahl.....

*ff*  
Ahl.....  
Ahl.....

*ff*  
Ahl.....  
Ahl.....

*col canto*  
*ff*  
*voce*  
*ff in tempo*  
*dim.*

(embracing her mother)

Oh gio - ia!!  
What rap - ture!

(Fu - ro - re!!!)  
(They foil me.)

*pp*  
*m.s.*  
*m.d.*

CIECA

*p* *dolciss. espress.*

Vo - ce di donna o d'ange - lo le  
Thanks un - to thee, an - ge - lic voice! My

AND.<sup>te</sup> SOSTENUTO

mi - e ca - te - ne ha sciol - to; mi vie - tan le mie te - ne - bre di  
fet - ters as un - der are bro - ken; I can - not see the face of her By

quel - la san - ta, di quel - la san - ta il vol - to, pure da me non  
whom those words, by whom those words were spoken. Yet, Lady, thou must

*allarg.* *rall.* *in tempo*

*col canto* *morendo* *p in tempo*

par - ta - si, da me non par - ta - si senza un pie - to - so  
not de - part, no, thou must not de - part without a gift from

*affrett.* *rall.*

*affrett.* *col canto*



(takes the rosary from her belt)

*in tempo*

C  
 don no! no!..... A te que sto ro - sa - rio  
 me. No, no!..... This ro - sa - ry I of - fer,

*PP leggerissime*

C  
 che le preghiere a - du - na, io te lo porgo, ac - cet - ta - lo, ti po - te -  
 No richer prize pos - ses - sing; Deign to accept the hum - ble gift 'Twill bring to

C  
 -rà for - tu - - na;.... sul la tua te - sta vi - gi - li la mia be - ne - di -  
 thee a bles - - sing;... And on thy head may bliss descend! I'll e - ver pray for

*p*

*espandendosi* *allarg. molto* *a tempo*

C  
 - zion,.... sul la tua te - sta, sul la tua te - sta vi - gi - li..... la mia be - ne - di -  
 thee!..... Yes, on thy head may bliss descend! I'll e - ver pray for thee... I'll e - ver pray for

*pp* *ff* *pp*

GIO. *in tempo*  
*pp*  
 O ma-dre mia, ti guar - da un an - ge - lo del -  
 Ah mother 'twas an an - gel, sent down from ym - der

LAU. *pp*  
 A - scol - ti il det - to pi - o l'on - ni - pos - sen - te Id -  
 The pio - us pray'rs she ut - ters May they be heard in

ENZO *pp*  
 A - scol - ti il det - to pi - o l'on - ni - pos - sen - te Id -  
 The pio - us pray'rs she ut - - ters May they be heard in

ISE. *pp*  
 Pro - teg - ge la ve - gliar - da vi - si - bil - men - te il  
 'Tis e - vi - dent un - to her ce - les - tial aid is

ZUA. *pp*  
 Pro - teg - ge la ve - gliar - da vi - si - bil - men - te il  
 'Tis e - vi - dent un - to her ce - les - tial aid is

Sop. *in tempo*  
*pp*  
 Pro - teg - ge la ve - gliar - da vi - si - bil - men - te il  
 'Tis e - vi - dent un - to her ce - les - tial aid is

Ten. *pp*  
 Pro - teg - ge la ve - gliar - da vi - si - bil - men - te il  
 'Tis e - vi - dent un - to her ce - les - tial aid is

B. *pp*  
 Pro - teg - ge la ve - gliar - da vi - si - bil - men - te il  
 'Tis e - vi - dent un - to her ce - les - tial aid is

*PP in tempo*



G  
 ciel, un an ge  
 Heav'n from yon der

L  
 dio, il det to  
 Heav'n be heard in

C  
 zion, vi gi li, vi gi  
 thee, pray for thee, pray for

E  
 dio, il det to  
 Heav'n be heard in

I  
 ciel, pro teg ge il  
 giu'n, Heav'n's aid is

BAR.  
 Mio padron. Sul la  
 Si - gnor. I'm in

ALV.  
 Barnaba! Fa - ce - sti buo - na cac - cia quest'oggi?  
 Barnaba! Say, have you had good hunting to day?

Z  
 ciel, pro teg ge il  
 giu'n, Heav'n's aid is

ciel, pro teg ge il  
 giu'n, Heav'n's aid is

ciel, pro teg ge il  
 giu'n, Heav'n's aid is

ciel, pro teg ge il  
 giu'n, Heav'n's aid is

pp

assai larghe ed estrema-  
mente sottovoce

X

G  
\_lo! Heav'n o ma\_dre O mother

L  
pio! Heav'n il det\_to She'll pray for

C  
- li, thee, ah sul la tua te sta vi gi li la mi a be ne di I'll pray for  
*ah, upon thy head may bliss descend Yes, e - ver*

E  
pio! Heav'n pro teg ge il Heav'n gives her

I  
ciel, giv'n, pro teg ge il Heav'n gives her

B  
traccia cammi no d'un le on. chase of a li on, gone astray.

Z  
ciel, giv'n, pro teg ge il Heav'n gives her

ciel, giv'n, pro teg ge il Heav'n gives her

ciel, giv'n, pro teg ge il Heav'n gives her

ciel, giv'n, pro teg ge il Heav'n gives her

ciel, giv'n, pro teg ge il Heav'n gives her



G  
 mia.....  
 dear.....

(Laura approaches la Cieca and takes the rosary: la Cieca extends her hands as if to bless Laura, who kneels. Alvise seizes Laura's arm and compels her to rise)

L  
 plo.....  
 me.....

C  
 -zion.....  
 the.....

E  
 ciel.....  
 aid.....

I  
 ciel.....  
 aid.....

ALV.  
 (raising Laura) (to Gioconda)  
 Che fai? va - neggi? Bella can.ta.tri.ce, quest'o.ro a  
 What now? 'tis fol.ly. Pretty singing maiden, this gold is

2  
 ciel.....  
 aid.....

ciel.....  
 aid.....

ciel.....  
 aid.....

ciel.....  
 aid.....

ppp p

GIO

(to Laura)

Mes-se-re. Ac-ciò che l'abbia nel-le mie pre-ghie-re dim-mi il tuo  
 Thanks, Signor. That I may never in my pray'rs for-get it, Tell me thy

te-thine.

no-me, i-gno-ta sal-va-tri-ce.  
 LAU. name, unknown gen'rous ben-e-factress.  
 (watching Enzo's face)

ENZO

La-u-ra.  
 Lau-ra.  
 (astounded)

(È des-sal)  
 ('Tis she then!)  
 (to Laura who is musing)

Ti scuoti! al tem-pio an-  
 Arouse thee: to Church let's

pp

Ma-dre!.. Enzo ado-ra-to! Ah! come t'a ..  
 Mother!.. Belo-ved En-zo! how I a-dore.....

-dia-mol  
 has-ten!

*P* *espressivo dolce*



(All make for the Church. Alvisé and Laura first; - followed by the pages, the Chorus and Gioconda between Enzo and la Cieca. At the door of the church, Enzo stops and stands absorbed in thought. Barnaba watches him. They are the only persons left.)

The musical score consists of six systems of staves. The first system includes a vocal line with the lyrics "molthee!" and a piano accompaniment. The second and third systems continue the piano accompaniment with various rhythmic patterns. The fourth system features a vocal line with a fermata and the instruction "affrett.". The fifth system includes a vocal line with dynamic markings "f a tempo", "allarg. f", "ppp", and "pp". The sixth system continues the piano accompaniment with dynamic markings "ppp" and "morendo".

# SCENA AND DUETTO

ENZO AND BARNABA

(approaching Enzo)  
*lento*

BARNABA

En-zo Grimal-do, Prin-ci-pe di San - ta -  
En-zo Grimaldo, Prince..... of San - ta -

RECIT.

ENZO

(Scoperto son.)  
(I am discover'd.) *a piacere*

B

- fior, che pensi? Qual magi - co stu - por t'in - va - de i sen - si?  
- fior, thou'rt pensive... What magic stupor steals away th.y sen - ses?

Or.

Pensi a Madon - na La - u - ra  
'Tis of the La - dy La - u - ra

MOD.<sup>to</sup> TRATTENUTO

B

*ff* *pp*

Pensi a Madon - na La - u - ra d'Alvi - se Ba - do -  
'Tis of the La - dy La - u - ra, Alvi - se's wife, thou'rt

MOD.<sup>to</sup> TRATTENUTO



ENZO

(startled)

Chi sei?  
Who art thou?

*p*

- è - ro?  
thinking?

So tut - to!  
I know all,

so tut - to!  
I know all,

Or.

e pe - ne - tro in fon - do al tuo pen - sie - ro.  
Can pe - ne - trate thy thoughts, ho - we - ver se - cret.

e pe - ne - tro in fon - do al tuo pen - sie - ro.  
Can pe - ne - trate thy thoughts, ho - we - ver se - cret.

A - ve - sti culla in  
Thy birth place was in

ENZO

Pren - ce non son, sui flut - ti gui - dou n va - scel, son dal - ma - to:  
Prince I am not, but sai - lor; Yon - der's my ship. I'm Dal - matian:

Ge - no - va.  
Ge - no - a...

E

En - - zo Giordan... (coolly)  
 BAR. En - - zo Giordan...

Per tutti. ma non per me.  
 For others, but not for me.

*corte*

*pp*

B

Ve - ne - zia t'ha proscritto, ma un for - te de - sio qui ancor ti  
 Proscrib'd thou art by Venice; yet hi - ther art led by chain - less

*p*

B

trasse ad affrontar la morte. A - ma - sti un di u - na  
 impulse thy young life to peril. Thou once didst love a

*cres.* *pp leggertis.*

B

ver - gi - ne, là, sul tuo mar be - a - to, a e -  
 mai - den bright, yon - der in thine own Ge - no - a, But

*ff* *pp*



B

stra - nio ime - ne vit - ti - ma la condanna - vai l  
 she another's bride be - came Fate to ye both was

*ff* *pp*

ENZO

Ho giu - ra - to fede a Gioconda. (smiling)  
 I have pledg'd my faith to Giocon.da.

B

fa.to. La can - ta - tri.ceer.  
 cruel. Poor wand'ring ballad

*poco affrettato* *rall.*

B

- ran - te a - mi co - me so - rel - la, ma Lau - ra co - me a -  
 sin - ger? Her thou dost love as sis - ter, but Lau - ra as thy

*col tanto*

B

- man . te . Già di - spe . ra - - vi in  
 mistress. Thou hadst all hope a -

*mf a tempo*

B

ter - ra di ri - ve - der quel  
 ban - don'd Dream'd not of see - ing her

*ff* *pp*

*movendo a poco a poco il tempo*

B

vol - to, ed or sotto la maschera l'ange - lo tuo t'ap -  
 features; yet here under her velvet mask thy beauteous an - - gel

*movendo a poco a poco il tempo*

ENZO

*string.*

(Oh giu - bi - lol oh  
 (Oh hap - pi - ness! oh

B

- par - ve... ti ri - co - nob - be...  
 met thee, she re - cog - niz'd thee...

*cres.* *string.*



E  
giu - bi - lo! oh La - - - - u -  
hap - pi - ness! O Lau - - - - ra

B  
L'a - mor pas - sa le lar - - - ve,  
For love sees through dis - gui - ses.

ff f cres. allargando

E  
- ral)  
mine!)

B  
l'amor pas - sa le lar - ve.  
Yes, love sees through dis - gui - ses.

string.

B  
Ba - do - er que - sta not - te veglia al do - ga - le o - stel - lo col gran Con -  
All this night will her husband stay at the Doge's palace At the great

ENZO ALL<sup>o</sup>

Dio..... di pie-  
Pow - ers di -

B  
- siglio. Laura sa - rà sul tuo va - scel - - lo.  
council. Laura shall be on board thy ves - - sel.

ALL<sup>o</sup>  
pp

E  
- tà!.....  
- vine!.....

B  
Le an - go - scie dell'amor tuo soc - cor - ro.  
Love's sweet - est con - so - la - tions a - wait thee.

ENZO

*f*

O Lau - ra mia! O Laura mia!.....  
O Laura mine! O Laura mine!.....

pp sottovoce



E

(O gri-do di que-st'a - ni - ma.....  
(Ah, with what joy my soul is fill'd!.....

MOD.<sup>to</sup> TRATTENUTO

rall. p

legato il basso

E

scoppia dal gon - fio co - - rel ho ri - tro - va - to  
Fortune at last..... is kind!..... Soon shall I clasp the

cres.

E

l'an - ge - lo, ho ri - tro - va - to l'an - ge - lo del  
an - gel form soon shall I clasp the an - gel form In

E

mi - o ce - le - ste a - mor, del mio ce - le - ste ce - le - ste a -  
this.... fond heart enshrin'd, In this fond heart, in this fond heart en-

col canto

PIÙ MOSSO

E

- mor.) Ma al fin chi sei?..... mio lu - gu -  
 - shrin'd.) But who art thou?..... o gloomy

PIÙ MOSSO

E

- bre be - ne - fat - tor?  
 BAR. mes - senger of love?

T'ab - bor - - ro. So no il pos - sen - te  
 I hate..... thee; I am the de - mon in

ff PP

Ed. \*

(Opens his cloak and points to the letters C.X.  
 (Council of Ten) in silver letters on his vest)

B

de - mo - ne del Con - si - glio dei Die - ci. Leg - gi...  
 chief of the Council; the Coun - cil of Ten..... Read this...

p cres.

ENZO

In - fa - - - mia! In - famia!  
 O hor - - - ror! O horror!

ff PP poco allarg. il tempo

Ed. \*



BAR.

*a piacere p in tempo*

Al sup - pli - zio trar - ti po - te - a, noi fe - ci. Gio - con - da  
To thy doom at once I could bring thee; I spare thee! Gio - con - da

*in tempo*

*col canto*

*pp*

*a piacere allarg. molto*

a - mo, es - sa m'ò - dia... giu - rai schian - tar - le il  
loves thee, hates me fierce - ly; I've sworn to crush her

*col canto*

co - re. En - zo mor - to e - ra po - co... ti vol - li tra - di -  
he - art! Enzo's death would lit - tle serve me: She must learn how false thou

ENZO

Ah!..... Gran Diol la to - glial - l'or - ri - da..... con -  
Ah!..... Kind Heav'n to her thy mer - cy shew.... And

- tor.  
art.

*in tempo*

*pp*

E  
- dan - na di..... do - lo - re, l'i - do - la  
save her from grief..... and pain..... Lau - ra, sweet

B  
Va: cor - rial tuo de - sio: spie - ga le ve - le in  
Go: not a moment lose; Spread thy white sails to the

E  
- tra - ta Lau - ra, l'i - do - la - tra - ta  
Lau - ra, my - a - dor'd, Lau - ra sweet Lau - ra,

B  
mar, va.  
skies. Go!

E  
La - u - ra a me..... ri - do - na an - cor,  
my a - dor'd, Bring to..... my arms a - gain,

B  
Tut - to il tri - on - fo mio  
I can my tri - umph read



*VIVO*

E  
 à me ri - do - na, ri - do - na an - cor, a..... me ri -  
*Bring to my arms..... my arms..... a - gain! Ah!..... to my*

B  
 ne - gli oc - chi tuo - i m'ap - par, il..... mio tri -  
*In each glad glance of thine eyes I..... can my*

*VIVO*

E  
 - do - na..... an - cor.  
*arms my..... arms a - gain!*

B  
 - on - fo..... ap - par. Eb - ben?  
*triumph..... now read. Well now?*

*(senza rigore di tempo)*

E  
 A not - te bru - na sul bri - gan - ti - no a - spetto Lau - ra.  
*When the dark night comes, on board my ship I shall await my Lau - ra. (bowing)*

B  
 Buo - na for -  
*Good luck at -*

*col canto*

(At the farthest end of the stage)

*a piacere*

E  
(and sneeringly) E tu sii ma - le - det - - to!  
And thou, be thou ac - cur - sed!

B  
- tu - - na!  
- tend..... ye!

*pp* *col canto* *f*

E  
sii ma - le - det - - to!  
be thou ac - cur - sed!

B  
spie - ga le ve - - le in mar!  
spread thy white sails..... to..... the sky!

*ff* *ff PRESTO IN UN TEMPO SOLO*

*PRESTO IN UN TEMPO SOLO*



## SCENA, RECIT AND SOLILOQUY

BARNABA

BARNABA

*ALLEGRO*

Ma.le.di - ci? Sta ben... l'a-mor t'ac.  
 Ac - cur - sed? we'll see! 'Tis love that

PIANO

*ALLEGRO*

B

-cie - ca.  
 blinds thee.

*p*

Si com - pia l'o - pra  
 Should my dark plots be suc -

B

bie - ca, l'i - do - lo di Gio - con - da sia di - strutto. S'annien - ti tut - to.  
 - cessful, this i - dol of Gio - con - da's then is shatter'd, and dash'd to pie - ces.

(Goes to back of stage, and opens a door near the prison.)

B

*ALLEGRO*

*f*

I - sè - po!  
 I - sè - po!

ISE. (enters)

Padron Barnaba...  
Padron Barnaba...

Scri - va - no, l'a - ni - ma m'hai ven - du - to e la co - tenna fin che tu  
Now, penman, long since thy soul to me thou didst sell, thy skin also, for thy

*p*  $\bar{b}\bar{o}$   $\bar{b}\bar{o}$

(bringing him to the desk)

Or. *Scrivi.  
Write.*

vi - vi; io son la ma - no e tu la penna. *Scrivi.*  
life's sake! I am the hand, and thou art the pen: *Write.* **AND<sup>te</sup> MOSSO**

*pp*

(Leads her mother back into the Church)

(speaks) (Gioconda and la Cieca are seen at the door of the church) (Isèpo writes) (Ti nascon - di, c'è  
(Quick conceal thee! 'tis

*Al Capooccul - to dell'Inqui - si - zia - ne.*  
*"Unto the secret chief of the Inqui sition.*

**PRESTO**

*p*



G  
Bar - na - ba.) (Ciel!)  
Bar - naba.) (Heav'n!)

B  
La tua spo - sa con Enzo il ma - ri - nar sta not - te in  
Thy wife will with En - zo, the young sailor, this night e -

MODERATO

pp col canto

(rushes despairingly into the Church)

G  
(Ah!)  
(Ah!)

B  
mar ti fug - gi - rà sul brigan - ti - no dal ma - to. Più sot - to: La  
- lope, will sail a - way from thee, on board his ves - sel." Down lo - wer: "The

pp

B  
(takes letter) (exit Isépo)

boc - ca del Le - o - ne. Qua, por - gi, ta - ci, vanne.  
mouth of the Li - on." Now, give it; silence! go.

ppp MODERATO

pp ff

pp

*la frase larga*  
(With letter in his hand contemplates the Scene)

BAR.

O mo - nu - men - to! re - gia e bol - gia do - ga - le! A - tro por -  
O magh - ty mo - nu - ment! pa - lace and den of the Do - ges! Gloo - my and

*col canto*

B

- ten - to! glo - ria di que - sta e del le - tà fu - tu - re.  
won - drous, Glo - ry of this age, and of the a - ges yet un - born!

*ff* MODERATO

B

Er - gi fra due tor - tu - re il por - fi - do cru -  
Between two tor - tures glis - tens thy por - phy - ry en -

*pp*

B

- en - to. Tua ba - se i poz - zi,  
- sanguin'd. Below are the Pozzi,

*ff* ALLEGRO

*col canto*

Or. *a piacere*

ALLEGRO



*a piacere*

B

tuo fa - stigio i piombi!  
 'Neath thy roof,... the Piombi!

*col canto*

*pp*

B

Sul - la tua fron - te il vo - lo dei pa -  
 Thy front is gay with its fear - less flocks of

B

- lom - bi, i mar - mi e l'ôr..... Gio - ia tu al - ter - nie or -  
 pi - geons, its mar - ble and gold..... Joy thou dost alternate with

*ff*

B

*ALLEGRO*

- ror con ve - ce occult - ta. Qui vi un po - po - lo e - sul - ta, qui vi un  
 woe, by workings secret. Here, a na - tion's e - xul - ting! there, a

*ff*

*V*

*V*

*LENTO*

B po - po - lo muor! Là il Do - ge, un vecchio  
 na - tion dies! There, the Do - ge, an ancient

*soft voice*

*LENTO*  
*pp* *fp*

B sche - le tre col - l'a - ci - da - ro in te - sta, sovr' es - so il gran Con -  
 ske - le ton, sits in state, in his headress quaint. A - bove him the Grand

B - si - glio, la Si - gno - ria fu - ne - sta; so - vra la Si - gno -  
 Council, si - nis - ter O - li - gar - chy! O - ver the O - li -

B - ria più pos - sen - te di tut - ti un re:..... la  
 gar - chy, Far more pow'r - ful than they, reings a King..... the

*pp*

*v* *v* *v*



B *p*

spi - al *Spy!.....* *Or.*  
 O mo - nu - men - to!  
 O mighty mo - nu - ment!

*pp* *col canto*

(Approaches the Lion's mouth)

B *p in tempo*

A - pri le tue la - tè - bre, spa - lan - ca la tua fau - ce di te -  
 O - pen thy jaws ca - pa - cious! spread wide thy throat that waits in sul - len

*pp in tempo*

B *ff*

- nè - - - bre s'an - coil san - gue giun - ges - se a sof - fo -  
 dark - - - ness Un - til blood, pour'd in torrents, shall choke it for

(Throws the letter into the Lion's mouth.)

B *f* *ff*

- car - la! Io son l'o - rec - chio e tu la boc - ca: par - - -  
 e - ver! I am the ear, and thou the mouth - piece: speak! speak!

# FINALE I CHORUS, PRAYER AND FURLANA

Enter masquers followed by people, dancing and singing.

*ALLEGRO VIVACISSIMO*

BARNABA

PIANO

la.  
*speak!*

PEOPLE

Sop.

Ten. I.

B.

C H O R U S

Car-ne - val!..... Bac - ca - nal!  
 Car-ni - val!..... Bac - ca - nal!  
 Car-ne - val!..... Bac - ca - nal!  
 Car-ni - val!..... Bac - ca - nal!

II. Car-ne - val!.....  
 Car-ni - val!.....

Car-ne - val!.....  
 Car-ni - val!.....



*f*  
 Ga-ia tur-ba po-po-la-na sul dan-za-te la fur-  
 Day's last beams are o'er us glancing Let us pass the time in  
*f*  
 ..... Bacca-nal! Ga-ia tur-ba po-po-la-na sul dan-za-te la fur-  
 ..... Bacca-nal! Day's last beams are o'er us glancing Let us pass the time in  
*f*  
 ..... Bacca-nal! Ga-ia tur-ba po-po-la-na sul dan-za-te la fur-  
 ..... Bacca-nal! Day's last beams are o'er us glancing Let us pass the time in

-la-na, la fur-la-na!  
 dan-cing La fur-la-na!  
 -la-na, la fur-la-na!  
 dan-cing La fur-la-na!  
 -la-na, la fur-la-na!  
 dan-cing La fur-la-na!  
 FURLANA  
*P leggerissimo*

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various articulations. A dynamic marking of *mf* is present in the bass staff.

Second system of musical notation, continuing the piece with similar rhythmic patterns and articulations.

Third system of musical notation, showing a change in texture with more complex chordal structures. A dynamic marking of *ff* is present in the bass staff.

Fourth system of musical notation, featuring dense chordal textures and complex rhythmic patterns.

Fifth system of musical notation, continuing the complex textures and rhythmic patterns.

Sixth system of musical notation, concluding the page with a dynamic marking of *fff* in the bass staff.



First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with two flats and a 3/4 time signature. It features complex rhythmic patterns with many beamed notes and accents.

Second system of musical notation, continuing the piece. It maintains the same key and time signature, with a focus on melodic lines in the treble clef and harmonic support in the bass clef.

Third system of musical notation, starting with a first ending bracket labeled '8' above the treble staff. The dynamic marking *pp* (pianissimo) is present in the treble staff. The music continues with intricate rhythmic and melodic details.

Fourth system of musical notation, also beginning with a first ending bracket labeled '8'. The notation is dense with many notes and rests, characteristic of a complex piano piece.

Fifth system of musical notation, starting with a first ending bracket labeled '8'. The piece continues with a mix of melodic and harmonic textures.

Sixth and final system of musical notation on the page. It concludes the piece with a series of melodic phrases in the treble clef and supporting bass lines.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat) and a 3/4 time signature. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is present in the first measure.

Second system of musical notation, continuing the piece. The right hand features more complex chordal textures and melodic lines, while the left hand maintains its rhythmic accompaniment.

Third system of musical notation, showing further development of the musical themes. The right hand has a more active melodic line, and the left hand continues with its accompaniment.

Fourth system of musical notation, with the right hand playing a more rhythmic and melodic pattern. The left hand accompaniment remains consistent.

Fifth system of musical notation, continuing the musical progression. The right hand has a melodic line with some grace notes, and the left hand accompaniment is steady.

Sixth system of musical notation, the final system on the page. It includes dynamic markings of *mf* (mezzo-forte) and *cres.* (crescendo). The right hand has a melodic line with grace notes, and the left hand accompaniment is steady.



First system of musical notation, consisting of a grand staff with a treble and bass clef. The music features a complex rhythmic pattern with many sixteenth notes. A dynamic marking of *ff* is present in the second measure.

Second system of musical notation, continuing the piece. It features similar rhythmic complexity and includes a *ff* dynamic marking in the final measure.

Third system of musical notation, showing further development of the rhythmic and melodic themes.

Fourth system of musical notation, featuring a *fff* dynamic marking and the instruction *sempre più con fuoco* in the second measure.

Fifth system of musical notation, showing a continuation of the intense rhythmic texture.

Sixth system of musical notation, concluding the page with a triplet of sixteenth notes in the final measure.

First system of piano accompaniment, featuring treble and bass staves with rhythmic patterns and chordal textures.

Second system of piano accompaniment, continuing the musical texture from the first system.

Third system of piano accompaniment, including a first ending bracket labeled '8'.

Fourth system of piano accompaniment, marked with a second ending bracket labeled '8' and the tempo instruction 'AND<sup>te</sup> RELIGIOSO POCO MOSSO'. It includes a dynamic marking 'ff (Organo)'.

**C H O R U S (behind)**

Sop (inside the Church)  
*pp* An - ge - le De - i... *pp* Glo - ria al Si - gnor!  
 Glo - ry to God!

Ten.  
*pp* An - ge - le De - i... *pp* Glo - ria al Si - gnor!  
 Glo - ry to God!

B.  
*pp* An - ge - le De - i... *pp* Glo - ria al Si - gnor!  
 Glo - ry to God!

Piano accompaniment for the chorus section, corresponding to the vocal parts above.



(on the threshold of the Church; to the crowd)

A MONK

Tramon.ta il sol.  
The sun sinks down.

U - di - te il  
The ves - per hymn is

*p*

M

*p*

can - to del ve - spro san - to pro - stra - ti al suol.  
pea - ling; Now listen to the ho - ly strain, de - vout - ly kneeling.

1<sup>st</sup> Sop.

S

*p* *espressivo*

An - ge - le

II<sup>d</sup> and th<sup>d</sup> Sop.

U

*p* *legato*

An - ge - le

T.

O

*p* *legato*

An - ge - le

B.

C

*p* *legato*

An - ge - le

De-i, ... qui cu-stos es me - i, me ti - bi commis - sum no - cte il - lu - mi -

De-i, ... qui cu-stos es me - i, me ti - bi commis - sum no - cte il - lu - mi -

De-i, ... qui cu-stos es me - i, me ti - bi commis - sum no - cte il - lu - mi -

De-i, ... qui cu-stos es me - i, me ti - bi commis - sum no - cte il - lu - mi -

(Walking feebly and slowly, leaning on la Cieca)

GIOCONDA *con molto dolore*

Tradi - ta!.. ahimè! Di - o! soccombo... soccombo... il fianco  
Forsa - ken!.. betray'd!.. Alas! all is o-ver... is o-ver! In ev'ry

- na..... me ti - bi commis - sum no - cte illu - mi -

- na..... me ti - bi commis - sum

- na..... me ti - bi commis - sum no - cte illu - mi -

- na..... me ti - bi commis - sum no - cte il - lu - mi -



G

mi - o va - cil - la... tu mi sor - reg - gi, o madre... mi sorreggi...  
 limb I am trembling. Thou must sup - port me, dear mother, must support me...

- na il - - - lu - mina no - cte

no - cte il - lu - mi - - - na no - cte il - lu - mi - na cu - sto - di,

- na no - - - cte il - - - lu - mi - na no - cte,

- na cu - sto - di re - ge et gu - ber - na

*espressivo molto*

ahimè!  
a-las!

Ah!..... o cuor! do-no fu - ne - sto!... re -  
 Ah!..... O heart! gone is thy glad - ness... Thy

no - cte il - lu - mi - na..... re - ge cu - sto - di et

cu - sto - di re - ge..... re - ge cu - sto - di et

no - cte il - lu - mi - na..... re - ge cu - sto - di et

no - cte il - lu - mi - na..... re - ge cu - sto - di et

G

-tag-gio di do-lo-re. Il mio de-sti-no è que-sto,  
 he-ritage is sad-ness. My doom was fram'd by pow'rs a-bove,  
 re-ge re-ge et gu-ber-na cu-sto- - -  
 re-ge re-ge et gu-ber-na cu-sto-di  
 re-ge re-ge et gu-ber-na cu-sto-di  
 re-ge re-ge et gu-ber-na cu-sto-di

G

il mio de-sti-no è que-sto: o mor-te, o mor-te o a-  
 my doom was fram'd by pow'rs..... above To die..... to die if robbid of  
 -di custo-di et re-ge..... re-ge  
 cu-sto-di re-ge re-ge..... re-ge  
 cu-sto-di et re-ge  
 cu-sto-di et re-ge re-ge.....  
 cu-sto-di et re-ge..... re-ge re-ge



G

- mor, o mor - - te..... o a .mor!.....

LA CIECA  
*love To die..... to die, to die!*

*con passione*

1<sup>st</sup> and 2<sup>d</sup> Sopranos

Ah vien, fac.ciam un sol di  
 Ah! come my child, my dar-ling,

An - ge - le De - - i

An - ge - le De - - i

re - - - ge

An - - - ge - - le Dei

(Placing against her breast the hand of la Cieca)

G

Ah qui la ma - no tua, o ma - dre, sul mio

Up-on my heart sweet mo - ther, place thy hand, and

C

du - e do - lor, o fi - glia mi - a, vien un sol..... fac -

Hand in hand let us go, One grief of two griefs

re - - - ge..... gu - ber - - -

re - - - ge..... gu - ber - - -

re - - - ge..... gu - ber - - -

G  
co - re, com - pren - di, o ma - - dre,.....  
thou'lt know The while it throbs so wild - - ly.....

C  
- cia - mo di du - e, di due do - lor,.....  
ma - king, And sha - ring each o - thers woe.....

gu - ber - - - na..... An - ge - le De - i qui

- na..... gu - ber - - - na..... An - ge - le De - i qui

- na..... gu - ber - - - na..... An - ge - le De - i qui

G  
sen - ti, comprendi il mio do - lor, com - pren - di, o ma - dre, il mio do -  
How great, a - las, is my woe, How great, a - las, my woe..... how great my

C  
gui - da sul co - re, sul cor la man, un sol fac - ciam..... di due do -  
sharing each other's, each o - ther's, woe, each o - thers' woe..... each o - thers'

cu - stos es mei..... re - ge

cu - stos es mei..... re - ge

cu - stos es mei..... re - ge

pp cres. ff



(The curtain slowly descends)

G  
- lor... ..  
woe... ..

C  
- lor.....  
woe.....

re - ge.

re - ge.

re - ge.

*pp molto espressivo*

## ACT II

## THE ROSARY.

Night. A brigantine, showing its starboard side. In front, the deserted bank of an uninhabited island in the Fusina lagoon. In the farthest distance the sky and the lagoon. A few stars visible. On the right a cloud, above which the moon is rising. In front a small altar of the Virgin, lighted by a red lamp. The name of the brigantine — *HECATE* — painted on the prow. Lanterns on the deck.

At the rising of the curtain, Sailors are discovered, some seated on the deck, others standing in groups, each with a speaking-trumpet. Several Midshipmen are seen; some climbing; some seated; some clinging to the shrouds. Remaining thus grouped, they sing a *Marinaresca*.

MARINARESCA, RECIT.<sup>VO</sup> AND BARCAROLA

BARNABA

PIANO

ANDANTINO

*pp*

*p legato*

*p*

*cres.*

47470



CHORUS Ten. (SAILORS on deck singing through speaking trumpets.)

Hol he! ho! he! Fissail ti - mo  
Hol he! ho! he! Look to the rud -

- nel Hol he! ho! he! Fis - - - sal Fis - - - sal  
- der, Hol he! ho! he! Look . well, looh..... well!

CHORUS Ten. I.

Ho! he! ho! he! Issaar - ti - mo -  
Ho! he! ho! he! Up with the main

*pp*

II. I.

-ne! Is - sa! La ciur.ma o - v'è?..... O -  
sail, up with it! Where are the ro - wers? Ay

Tutti

-v'è? Ho! he! ho! he!..... La ciurma o -  
where?Ho! he! ho! he!..... Rowers, re -

*ff*

*ben legato*  
Bassi (under the deck, in the hold.)

-v'è? Siam nel fon - do più pro - fon - do del - la -  
ply! Here are we in depths pro - foundest Of the

*pp legato*



na - ve, del - la ca - la, do - ve il ven - to fu - ri - bon - do spre - ca i  
 ves - sel, in the hold, Where an - gry winds in fu - ry howl - ing Shriek while

fi - schi e in fran - ge l'a - la. Siam nel fon - do più pro - fon - do, siam nel  
 rend - ing sails to tatt - ers. Here are we in depths pro - found - est, Here are

MIDSHIPMEN AND BOYS

C  
H  
O  
R  
U  
S

La la la la la la la la  
 La la la la la la la la

SAILORS

*perdendosi e ppp*

fon - do più pro - fon - do, siam nel fon - do più pro - fon -  
 we in depths pro - found - est, Here are we in depths pro - found -

*dim. molto e perdendosi ppp*

la la la la la la la la, siam qui sui cul - mi - ni, siam sulla bor - - -  
 la la la la la la la We're here! some perched al - oft, some on the gun - - -

Ho! he!  
 Ho! he!

do!  
 est.

Ah!  
 Ah!

da, siam sulle tremo - le sca - le di cor - - da. Guarda - teglia - gi - li mozzi sal -  
 - wale, Some to the tremulous rope - ladders cling - - - ing. See how the nimble midshipmen can

ho! he! ho! he! ho! he!  
 ho! he! ho! he!

ah!  
 ah!

ah!  
 ah!



First system of musical notation, featuring a vocal line and piano accompaniment. The vocal line includes lyrics and a second ending marked 'II.' with a '7' time signature.

-tar, guar.da - - - te, guar.da - - - te, guar.da.tegli a.gi-li moz.zi sal-  
 climb, can climb, can climb, can climb, can climb, See how the nimble midshipmen can

Second system of musical notation, featuring a vocal line and piano accompaniment. The vocal line includes lyrics and a 'Tutti' marking.

ho! he! ho! he! ho! la la la  
 ho! he! ho! he! ho! la la la

Third system of musical notation, featuring a vocal line and piano accompaniment. The vocal line includes lyrics.

ah! ah! ah! la la la  
 ah! ah! ah! la la la

Fourth system of musical notation, featuring a vocal line and piano accompaniment. The vocal line includes lyrics.

Guarda . tegli a . gi . li moz . zi sal . tar .  
 see how the nimble midshipmen can climb

Fifth system of musical notation, featuring a vocal line and piano accompaniment. The vocal line includes lyrics and a first ending marked 'I.' and a second ending marked 'II.' with a '7' time signature.

-tar, sal - - - tar, guar.da . tegli a . gi . li mozzi sal-  
 climb, can climb, see how the nimble mids-hipmen can

Sixth system of musical notation, featuring a vocal line and piano accompaniment. The vocal line includes lyrics.

la la la la la la la la la  
 la la la la la la la la la

Seventh system of musical notation, featuring a vocal line and piano accompaniment. The vocal line includes lyrics.

la la la la la la la la la  
 la la la la la la la la la

Eighth system of musical notation, featuring a vocal line and piano accompaniment. The vocal line includes lyrics and a '7' time signature.

guarda - te gli a - gli - li mozzi sal - tar.  
see how the nimble midshipmen can climb.

I. tutti

-tar, sal - tar; noi gli sco - iat - to - li siamo del  
climb, can climb. Behold in us the squirrels of the

la la la la la.  
la la la la la.

la la la la la.  
la la la la la.

con graz'ia

mar, siamo gli sco - iat - to - li del mar, siamo gli sco - iat - to - li del  
sea, We are the squirrels of the sea, We are the squirrels of the  
Ah! ..... ah!  
Ah! ..... ah!

Ho! ..... he! oh! ah! .....  
Ho! ..... he! oh! ah! .....  
la la la la la la la la la la .....  
la la la la la la la la la la .....  
Ah! ..... ah! ah! .....  
Ah! ..... ah! ah! .....  
pp m.d.



mar, siam gli sco - lat - to - li del mar, noi gli sco - lat - to - li, noi gli sco.  
 sea, we are the squir - rels of the sea, we are the squirrels of the sea, we

..... ah!.....  
 ..... ah!.....

..... ah!..... ah!.....  
 ..... ah!..... ah!.....

..... la la la la la la la la la .....  
 ..... la la la la la la la la la .....

..... ah!..... ah!.....  
 ..... ah!..... ah!.....

BARNABA

*a piacere*  
(Behind)

Pesca-  
Fisher-

*p*

..... iat - to - li, noi gli sco - lat - to - li siamo del mar, ah!.....  
 ..... are the squirrels of the sea, the squirrels of the sea Ah!.....

..... ah!.....  
 ..... ah!.....

*p*

..... ah!.....  
 ..... ah!.....

..... ah!.....  
 ..... ah!.....

col canto

B

-tor,..... pesca - tor,..... pesca - tor, af - fon - da le - sca, a te l'on - da.... sia fe -  
 boy..... Fisher - boy,..... fisher - boy, thy bait now lower, May the waves prove kind to

B

enters *a piacere*

-del... lie - ta se - ra e buo - na pe - sca... La canzon ve lo di -  
 thee!.. Now good night, may luck at - tend thee! My song itself will

A PILOT

Chi va là?  
 Who goes there?

*f* *col canto*

B

- cea:.... un pesca - tor che attende la ma - re - a, ho la bar - ca lag - giù nell'acqua  
 tell you. I am a fisher; for the tide I'm waiting, And my boat waits for me in yon deep

*p*

B

bassa. È tempora doma - ni, e si di - giu - na, per mia for - tu - na; la mensa  
 water. To - morrow is a fast day! When people fast, they bring me good fortune: And but for



*ALL.<sup>o</sup>*

B  
ma-gra il pesca - tor in - gras - sa.  
*fast days fishermen ne'er would fat - ten.*

*ALL.<sup>o</sup> 3 (laughing) 3*

S  
Ah! ah! ah! ah! ah! ah!  
Ah! ah! ah! ah! ah! ah!

C  
Ah! ah! ah! ah! ah! ah!  
Ah! ah! ah! ah! ah! ah!

H  
Ah! ah! ah! ah! ah! ah!  
Ah! ah! ah! ah! ah! ah!

O  
Ah! ah! ah! ah! ah! ah!  
Ah! ah! ah! ah! ah! ah!

R  
Ah! ah! ah! ah! ah! ah!  
Ah! ah! ah! ah! ah! ah!

U  
Ah! ah! ah! ah! ah! ah!  
Ah! ah! ah! ah! ah! ah!

A  
Ah! ah! ah! ah! ah! ah!  
Ah! ah! ah! ah! ah! ah!

I  
Ah! ah! ah! ah! ah! ah!  
Ah! ah! ah! ah! ah! ah!

E  
Ah! ah! ah! ah! ah! ah!  
Ah! ah! ah! ah! ah! ah!

Y  
Ah! ah! ah! ah! ah! ah!  
Ah! ah! ah! ah! ah! ah!

W  
Ah! ah! ah! ah! ah! ah!  
Ah! ah! ah! ah! ah! ah!

M  
Ah! ah! ah! ah! ah! ah!  
Ah! ah! ah! ah! ah! ah!

F  
Ah! ah! ah! ah! ah! ah!  
Ah! ah! ah! ah! ah! ah!

J  
Ah! ah! ah! ah! ah! ah!  
Ah! ah! ah! ah! ah! ah!

D  
Ah! ah! ah! ah! ah! ah!  
Ah! ah! ah! ah! ah! ah!

S  
Ah! ah! ah! ah! ah! ah!  
Ah! ah! ah! ah! ah! ah!

C  
Ah! ah! ah! ah! ah! ah!  
Ah! ah! ah! ah! ah! ah!

F  
Ah! ah! ah! ah! ah! ah!  
Ah! ah! ah! ah! ah! ah!

G  
Ah! ah! ah! ah! ah! ah!  
Ah! ah! ah! ah! ah! ah!

K  
Ah! ah! ah! ah! ah! ah!  
Ah! ah! ah! ah! ah! ah!

L  
Ah! ah! ah! ah! ah! ah!  
Ah! ah! ah! ah! ah! ah!

N  
Ah! ah! ah! ah! ah! ah!  
Ah! ah! ah! ah! ah! ah!

X  
Ah! ah! ah! ah! ah! ah!  
Ah! ah! ah! ah! ah! ah!

Z  
Ah! ah! ah! ah! ah! ah!  
Ah! ah! ah! ah! ah! ah!

ff 3

*RECIT.<sup>o</sup> tutto presto*

(to Isèpo)

B  
Siam sal - vi! Han ri - so. Sono ottan - ta fra ma - ri - na - ri e  
*We're safe now! They're laughing. They in all num - ber eight - y, Men and*

B  
mozzi. Han tre de - ci - - ne di re - mi e nulla più; due co - lu -  
*boys They have three ranks of ten oars each, and no more; On - ly two*

*p*

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B

-bri.ne di pic.co - lo ca.li.bro. Or va, con quanta le - na ti re - sta, e dispo - ni le  
*culverins, Both of small ca - libre. Now go, with all the breath that is left thee, And place out the*

B

scol - te co - - là do - - ve le macchie son più fol - te. Io qui ri -  
*scounts..... Down yon - der where the bu - shes are thickest. I here re -*

S

- man - go a far l'uf - fi - cio mi - o. Van - ne con Di - -  
*- main till the moment comes for a - ction. Heaven go with*

**ALL<sup>to</sup> CON SPIRITO**  
 (Exit Isepo)

B

- o.  
*thee*

*tr*

**ALL<sup>to</sup> CON SPIRITO**



B

Ah!..... Pesca - - tor, af - fon - da  
 Ah!..... Fisher - - man, thy bait now

B

*p* l'e - sca, a te l'on - da..... sia fe - del,..... lie - ta  
 lo - wer! May the waves to..... thee prove faithfull Pleasant

B

se - ra e buo - - na pe - sca ti pro - met - te il ma - re, il  
 night and luck - y fishing Sea and sky both pro - mise

B

ciel. Va, tran - quil - la..... can - ti - le - na, per l'az -  
 thee. Go, thy tranquil..... song out - pouring, 'Neath the

B

zur - ra im - men - si - tà; ..... ah! u - na  
 a - zure boundless sky ..... Ah! Lo! a

B

pla - - ci - da si - re - - na nel - - la re - - te ..... ca - sche -  
 gen - - tle love - ly sy - - ren In thy net this ..... night shall

B

-rà.  
 fall.

U - na pla - ci - da si - re - na nel - la re - te casche -  
 Lo! a gen - tle love - ly sy - ren In thy net this night shall

(SAILORS)

U - na pla - ci - da si - re - na nel - la re - te casche -  
 Lo! a gen - tle love - ly sy - ren In thy net this night shall

C

U - na pla - ci - da si - re - na nel - la re - te casche -  
 Lo! a gen - tle love - ly sy - ren In thy net this night shall



(aside) *p*

B

(Spia coi ful-mi-ne-i tuoi sguardi ac-cor-  
 (Spy! swift as lightning cast around thy glan-

-rà fall.  
 -rà fall.  
 -rà fall.

*pp*

B

-ti, e fra le te-ne-bre conta i tuoi  
 -ces! And in the darkness count thy heed less

*pp*

B

mor-ti. Sì, da que-st'i-so-la de-ser-ta e  
 vic-tims. Yes, from this is-let de-ser-ted and

*pp*

*stacc.*

*poco rall*

*in tempo*

B

bru - na or de - ve sor - ge - re la tua for - tu - na. *Stain*  
 bar - ren, Thou shalt see spring forth thy harvest of for - tune! *Be*

*col canto*

*in tempo*

B

guar - - - - - dial! e il ra - - pi - do so - spet - to  
 watch - - - - - ful, and swift - form'd suspi - cions e -

*pp*

B

svia e ri - di e vi - gi - la e  
 - vade, And gaily laugh, and sharply watch, while

*pp*

*sempre stacc.*

B

can - - - ta e spi - a e can - ta e  
 sing - - - ing still spy - ing, While sing - ing still

*in tempo*

*col canto*

*pp stacc.*



B  
*centris b*  
 spi - a, ri - di! can - ta!.....) Ah! bril - la  
 spy - ing laughing, sing - ing.....) Ah! yonder,  
 f

B  
 Ve - - ne - re se - re - na in un ciel di..... vo - lut -  
 Ve - - nus shines se - renely, In a hea - ven..... of de -  
 pp

B  
 - tà;..... u - na ful - - gi - da si - re - na nel - - la  
 - light; And a shi - - ning splen - did sy - ren In thy  
 ff

S  
 U - na ful - - gi - da si - re - na nel - - la  
 And a shi - - ning splen - did sy - ren In thy  
 ff

U - na ful - - gi - da si - re - na nel - - la  
 And a shi - - ning splen - did sy - ren In thy  
 ff

C  
 U - na ful - - gi - da si - re - na nel - - la  
 And a shi - - ning splen - did sy - ren In thy  
 ff

B

re - te ca - sche - - rà, casche - rà, casche - rà, casche - rà, nel - la  
 net shall fall to - night! She will fall, she will fall, she will fall in thy

re - te ca - sche - - rà,  
 net shall fall to - night!

re - te ca - sche - - rà,  
 net shall fall to - night!

re - te ca - sche - - rà,  
 net shall fall to - night!

*animando molto*

B

re - te ..... ca - sche - - rà, la si - re - na nel - la  
 net, in thy net shall fall, yes the sy - ren in thy

ca - sche - rà, ca - sche - - rà, nel - la re - te  
 she will fall, she will fall, yes the sy - ren

ca - sche - rà, ca - sche - - rà, nel - la re - te  
 she will fall, she will fall, yes the sy - ren

ca - sche - rà, ca - sche - - rà, nel - la re - te  
 she will fall, she will fall, yes the sy - ren



B

re-te casche-rà, nel-la re-te..... casche - - rà, casche - rà, casche -  
 net soon she shall fall in thy net, she..... soon shall fall, she shall fall, she shall

la si - - re - na casche - rà, casche - - rà, casche - rà, casche -  
 in our net soon soon shall fall soon shall fall, she shall fall, she shall

la si - - re - na casche - rà, casche - - rà, casche - rà, casche -  
 in our net soon soon shall fall soon shall fall, she shall fall, she shall

la si - - re - na casche - rà, casche - - rà, casche - rà, casche -  
 in our net soon soon shall fall soon shall fall, she shall fall, she shall

B

- rà, si casche - rà, casche - rà, casche - rà.....  
 fall, yes, she shall fall, she shall fall, she shall fall.....

- rà, si casche - rà, casche - rà, casche - rà.....  
 fall, yes, she shall fall, she shall fall, she shall fall.....

- rà, si casche - rà, casche - rà, casche - rà.....  
 fall, yes, she shall fall, she shall fall, she shall fall.....

- rà, si casche - rà, casche - rà, casche - rà.....  
 fall, yes, she shall fall, she shall fall, she shall fall.....

8.....

(Exit Barn. Enter Enzo)

# RECIT., REPRISE OF THE MARINARESCA ROMANCE

ENZO

(enters from below deck with a lantern in his hand, and advances gaily.)

**ALLEGRO** (to the crew.) *f*

ENZO

Sia glo-ria ai can-ti dei na-vi.  
Long live the songs of the

**ALLEGRO** *f*

-gan-ti! o > cean! Questa not-te si  
We to night will weigh

(observing the Sky.) *p*

sal-pa! Sof-fia gre-  
an-chor (surrounding Enzo) North East the

Sop.

Ten.

CHEORU

Bassi

Ev-vi-va il nostro prin-ci-pe e ca-pi-ta-no!  
Long live our no-ble prince, Long live our no-ble cap-tain!

Ev-vi-va il nostro prin-ci-pe e ca-pi-ta-no!  
Long live our no-ble prince, Long live our no-ble cap-tain!

Ev-vi-va il nostro prin-ci-pe e ca-pi-ta-no!  
Long live our no-ble prince, Long live our no-ble cap-tain!



E

-ca - le, ven - to buo - no per noi...  
*wind is, 'Tis a good wind for us*

(to Nostromo)

E

Nel - la ca - re - na tu, Nostro - mo, rac - co - gli la go -  
*Down in the hold do thou, Nostro - mc, se - cure ly stow the*

E

-mena. Tu, Mastro delle vele, affiggi al rostro del bri - ga - ti - no il dalmato se -  
*nable. Thou, Master of the Sails, upon the prow of our ship see hoisted the Dal - matian*

E

-gnal che ci pro - tesse in mol - te aspre for - tu - ne, e al maggior  
*flag: There it has floated through ma - ny sharp en - counters! And on the*

(to midshipmen)

E

pi - no i - nal - be - rail fa - na - le. Voi sia - te pronta di - staccar la fu - ne d'a -  
*main - mast at once hang out the lantern. And you, be ready to let go the mooring*

(some of the crew execute Enzo's orders, while the others repeat the MARINARESCA.)

E

- marra a un cenno mi - o.  
*cable, at my first signal.*

Ten. I.

CHORUS

Ten. II.

Ha! ho! ha! ho! ve - le a ba - bor - do!  
*Ha! ho! ha! ho! Out with the oars.*

TEMPO della MARINARESCA

Is -  
*Hoist*

*ff* *pp*

Is - sa! Il ciel tuo -  
*Hoist now! The thun - der*

... sa! Remi a tri - bor - do! Il ciel tuo -  
*now! Oars to the star - board! The thun - der*



Tutti

La la la la la la la  
 La la la la la la la

-no.  
roars!

*pp*

la la la la la la la. la. In mezzo ai ful-mi-ni del-la tem-  
 la la la la la la la. A-mid the lightning flashes of the

-pe - - - sta, noi nelle nu-vo-le tuffiam la te -  
 tem - - - pest, Un-to the clouds we turn our brows un - daunt -

Ho! he! ho! he! ho! he!  
 Ho! he! ho! he! ho! he!

Ah! ah! ah!  
 Ah! ah! ah!

- sta, o - siam le pen - du - le sar - tie sca - lar, o - siam sca - lar, o - siam sca -  
 - ed We dare, we dare the quiv'ring shrouds to climb, We dare to climb, we dare to  
 he! ho! he! ho! he!  
 he! ho! he! ho! he!  
 ho! ho!  
 ah! ah! ah!.....  
 ah! ah! ah!.....

o - siam le pen - du - le sar - tie sca -  
 We dare, we dare the quiv'ring shrouds to

- lar, o - siam le pen - du - le sar - tie sca - lar, sca -  
 climb, We dare, we dare the quiv'ring shrouds to climb, We  
 Tutti  
 La la la la la la la  
 La la la la la la la  
 ..... La la la la la la la  
 ..... La la la la la la la



-lar!  
dare

o-siam le pen-du-le sar-tie sca-  
We dare, we dare the quiv'ring shrouds to

-lar, o-siam le pen-du-le sar-tie sca-lar, sca-  
dare the quiv'ring shrouds, the quiv'ring shrouds to climb, to.....

la la la la la la la la la  
la la la la la la la la la

la la la la la la la la la  
la la la la la la la la la

-lar,  
climb.

-lar, noi gli sco-iat-to-li sia-mo del mar, siam gli sco-iat-to-li del  
climb. Be-hold in us the squirrels of the sea, We are the squirrels of the  
Ah!.....  
Ah!.....

la. Ho! he!  
la. Ho! he!

la. Ah!.....  
la. Ah!.....

*pp*

mar, siam gli sco - - iat - to - li del mar, siam gli sco -  
 sea We are the squir - rels of the sea, We are the  
 ah!.....  
 ah!.....  
 ah!  
 ah!  
 la la la la la la la la la la la..... la la la la la fa la la la  
 la la la la la la la la la la la..... la la la la la la la la la la  
 ah!  
 ah!  
 ah!  
 ah!  
 ah!  
 ah!

- iat - - to - li del mar, noi gli sco - iat - to - li sia - mo del mar ah!.....  
 squir - rels of the sea Be hold in us the squirrels of the sea Ah!.....  
 ah!.....  
 ah!.....  
 ah!  
 ah!  
 la la la la la la la la la la la la.....  
 la la la la la la la la la la la la.....  
 la.....  
 la.....  
 la la la la la la la la la la la la.....  
 la la la la la la la la la la la la.....

*m. d.*

*cres. assai e deciso*

*ff*



ENZO (to the crew)

*pesanti*

..... sia - mo del mar..... Ed or scen - de - te a ri - po -  
 ..... squir - rels are we!..... Now go be - low, be - take ye to

..... la la la la.....  
 ..... la la la la.....

..... la la la la.....  
 ..... la la la la.....

E

- sar - vi. Io vi - gi - lo so - lo sul pon - te lei - ni - mi - che flot - te.  
 slum - ber While I watch alone, u - pon deck, the en - - e - my's ves - sels

*pp*

E

E tar - di. Buo - na not - - -  
 'Tis late now. good.... night to

C  
H  
O  
R  
U  
S

Buo - na guar - dia.  
 Heav'n watch o'er thee!

Buo - na guar - dia.  
 Heav'n watch o'er thee!

Buo - na guar - dia.  
 Heav'n watch o'er thee!

E

-te.  
all!

6. 6. 6. 6.

leggero

pp

ppp

8.-----

m.s.

pp

ENZO

AND<sup>te</sup> CON CALMA

Maestoso a piacere  
p(gazing at the sea)

Cie - lo e mar!  
Hea - ven! and o - cean!

8.-----

rall.

AND<sup>te</sup> CON CALMA

ppp

E

a tempo

l'e - te - reo ve - - lo splende come un santo al - tar.  
yon e - the - real veil Is radiant as a ho - ly al - tar

p

dolcissimo

legatissimo



E

L'angiol mio ver - rà dal cie - lo? l'angiol mio ver -  
 My an - gel, will she come from Heaven? My an - gel will she

E

-rà dal ma - re? Qui lat - ten - do; arden - te  
 come o'er o - cean? Here I a - wait her, I breathe with

*P legato*

E

spi - - ra og - gi il ven - - to del - l'a - mor.....  
 rap - - ture The soft ze - phyr fill'd with love.....

*m. d.*

*m. s.*

E

Ah! quel - - l'uom che vi sc -  
 Mor - - tals oft, when fond - ly

*pp*

E

- spi - - ra vi con - - qui - - de, o  
sigh - - ing, Find ye a tor - - ment, o

*animando*

E

so - - - gni, o so-gni d'ôr, ah! quel - l'uom..... che vi so -  
gold - - - en, gol - - den dreams, Mor - tals oft,..... when fondly

*animando* *cres.*

E

- spi - - ra vi con - qui - de,..... o so - - gni, o so - gni  
sigh - - ing, Find ye a torment..... o golden dreams, o gol - den

*in tempo allarg.* *f* *allarg. col canto*

E

d'ôr!..... o so - gni, o so - - - gni d'ôr!  
dre - ams, o gol - den dreams gol - - den dreams!

*molto rall.* *mf*



E

Per l'au-ra fon - da  
In yon ai-ry depths There

*pp*

E

non ap-par nè suol, nè mon - te. Lo - rizon - te ba - cia l'on - da!  
now is seen nor shore, nor mount - ain, The ho - ri - zon kis - ses the bil - lows,

*pp*

E

l'on - da ba - - cia l'o - - rizon - te! Qui nel -  
And the bil - - lows kiss the ho - ri - zon. Here, in

*P legato*

E

-l'om - - bra, ov'io mi gia - - cio col l'a - ne - li - to del  
dark - ness I am wait - - ing; Wild - ly pan - ting is my

E

cor, heart      vie - - - ni, o      don - - - ua,  
Come      then      dear - - - est,

*m.s.*      *m.d.*      *pp*

E

vie - - - ni al ba - - - cio del - - - la  
come to the kis - - - ses,      That can

E

POCO PIÙ MOSSO

vi - - - ta,..... del - la vi - ta e del - l'a - mor,      vie - ni, o  
ma - - - gic ..... bliss, can ma - gic bliss im - part!      Come then

*p* POCO PIÙ MOSSO

F

don - - na, qui t'at - ten - do col - l'a - ne - - li - to del  
dear - - est, here I'm wait - ing; Wild - ly pant - - - ing is my

*cres.*      *mf*



*cres. con passione*

*string. animatissimo*

E

cor, vie - ni o don - na, ah vie - ni al ba - cio, vie - - ni,  
 heart. Come then dear - est, Ah, come, my dearest, dear - - est,

*string. animatissimo*

E

vie - - ni, vie - - ni al ba - - cio del - la  
 dear - - est Come, dear - est, Ah!..... come taste the

*ff allarg. col canto*

E

vi - ta e del - l'a - mo - re, del - - l'a - mor, ah!  
 kis - ses that ma - gic bliss im - part,... Ah come! ah!

*pp in tempo*

E

vien! ah! vien!.....  
 come! ah! come!.....

## SCENA AND DUETTO

LAURA AND ENZO

ALLEGRO (Gazing at the sea)

ENZO

Ma chi vien?  
But who comes?

ALLEGRO *pp*

E

non è u - - no spet - - tro del pen - sier!  
'Tis not a phan - tom of my brain!

E

quella è una bar - ca. O - - do  
yon boat ap - proaches. I al -

E

già de' re - - mi il me - tro, ver - so me vo - lan - do  
- rea - - dy hear the ro - wers, They tow'rds me are swift - ly

*poco cres.*



E

var - ca... *stee - ring* *ff* (behind). *A - van - \_ til!*  
*BARNABA* *Come this way!*

Ca - pi - - ta - - no! a bor - - do!  
 Si - gnor cap - - tain! on board there!

*PPP sottovoce cres. sempre* *poco, a poco*

E

(Di - - o! so - stie - ni an - cor la pie - na del - la gio - ia!) Na - vi -  
 (Hea - - ven aid me to bear the full - ness of this rapture!) Now then,

*cres.*

E

*(throws a rope over the side)*

- gan - ti, co - steg - gia - te la ca - re - na! Qua, la  
 boat men, keep on this side of the ves - sell There! the

*cres. sempre*

E

fu - ne... ag - grap - pa... an - no - - da... non ca - - de - - re! ap -  
 guiderope! Hold tight - ly! Now tie it! Keep from fall - - ing! Mount

En - - - zo!  
En - - - zo!

- pro - - dal ap - pro - - - da!  
quick - ly mount quick - - - ly!

*cres. ancora*

En - - - zo!..... mio En - - -  
En - - - zo!..... my En - - -

Lau - ra! Lau - ra! Cie - - - lo!..... e a - mor!.....  
Lau - ra! Lau - ra! Dear - - - est..... I'm thine.....

*f p.*

*ff*

zo!  
- zo!

En - - - zo! mio a - mor!  
Ah!..... dearest, I'm thine!

Cie - - - lo! a - mor!  
Ah!..... dearest, I'm thine!

BAR. ....

*ff allarg.*

Buo -  
Good.....

*allarg. col canto*



(departing) *f*

B *f* *pp*

na for - tu - na!  
 luck at - tend..... yet!

LAURA

Oh la si - ni - stra vo - ce!  
 Oh, at that voice.... I shud - der!

L

ENZO

Pur sor - ri -  
 Yet, when he

S'ei fu che ti sal - vò!.....  
 It is by him thou'rt saved.....

*pp*

L

-dea d'un in - fer - nal..... sor - ri - sol  
 smiles, his smile ap - pears.... in - fer - nal!

B

E l'uo - mo che ci a -  
 Tis he who fo, us

E

- per se il pa - - ra - - di - -  
o - pens Pa - - ra - - ra - -

*f > p*

E

- so. Dehl non tur -  
- dise! Ah, cloud not

ALL<sup>o</sup> MOD<sup>to</sup>

*ff* *pp* *pp*

E

- ba - - re..... con ree pa - u - - re..... di que - sti l -  
dear - - est,..... with fears and doubt - - ings..... The pure en -

E

- stan - - ti le ebbrez - - ze..... pu - - re;..... d'a - mor sol -  
- joy - - ment..... of..... these blest mo - - ments!..... Of love, love



B

tan - - to..... con me ra - - gio - - - na,..... è il cie - lo, o  
on - - ly,..... let our dis - course..... be,..... Love is the

LAURA

*dolciss.*

Ah! del tuo ba - cio.....  
Ah, love, thy kis - ses.....

E

ca - - ra,..... che schiudi a me, a me.....  
hea - - ven..... un - veil'd to - night, to - night.....

*P dolce*

L

..... nel dol. ce in - can - - to..... ce - le - ste gio - - ia di -  
..... with sweet en - chant - ment..... Change e - v'ry sor - - row to

E

D'amor, d'a -  
Of love a -

L  
 ven - - ta il pian - - to, ..... a u - ma - no stra - - zio .....  
 rap - - ture ce - lest - - ial ..... No hu - man frail - - ty .....

E  
 - mor con me ra - gio - - na, ..... è il ciel, il  
 - lone let our dis - course be, ..... Love is the

L  
 ..... Dio non per - do - - na, se per do - na - - to a -  
 ..... will hea - ven par - - don, If 'twill not par - - don .....

E  
 cie - - lo, o cara, è il ciel che schiudi a me, è il ciel che  
 hea - - ven, love is the heav'n unweil'd to - night, Love is the

*string. e incals.*

L  
 - mor, a - mor non è, a - mor, a - mor non è, a -  
 par - don Love's de - - light, not par - don Love's de - light, If

E  
 schiu - - di a me, che schiu - - di a me, che  
 heav'n unweil'd to - night, the heav'n unweil'd to - night, the

*poco rall.* *a tempo*

*f poco rall.* *a tempo*



L  
- mo - - re, a - mor non è!  
'twill not par - don Love's de - light!

E  
schiu - - di, o ca - ra, a me!  
hea - - ven un - veil'd to - night!

ENZO

Ma dimmi co - - me,..... an - ge - lo mio, mi rav - vi -  
But tell me how, my an - - - gel,..... Thou didst re - cog -

LAURA

Nel ma - ri - nar En - zo co - - nob bi.  
The sai - lor's dress hid not my En - zo.

- sa - sti?  
- nize me?

Al pa - ri an - ch'i - o te al pri - mo  
'Twas thus with me, love, Soon as thy

L

E

suo no del la pa ro la.  
voice bless'd the air with its mu sic.

En - - -  
En - - -

*pp*  
*con espress.*

*pp*

L

-zo a - - - do - ra - - - to!  
-zo be - lov - - - ed!

*p*

*pp*

(starting)

Ma il tem po vo la... al l'er - - ta! al l'er - - ta!  
But time is fly - ing... Be watch - ful! be watch - ful!

*p* *cres.* *affrett.* *f*

ENZO

*Poco meno*

Deh! non tre mar; sia moin u n'i so la tut ta de.  
Fear not, my love; This is an is - - land whol ly de.

*pp* *Poco meno* *pp*



*ancora più lento*

E  
 - ser - ta, fra mare e cie - lo, fra ..... cie - lo e mar.  
 - ser - ted 'mid sky and o - cean, o - - cean and sky.

*col canto*

*dolciss.*

E  
 Vedrem fra po - cotra montar la lu - - na. Quando sarà cor -  
 We soon shall see yonder the moon des - cend - ing And when she sinks to

E  
 - ca - ta, all'au - ra bru - na noi salpe - rem; coi ba - ci in fron - te, col  
 slumber, fa - vor'd by darkness, We will set sail with kis - ses on our fore - heads, with

*f* *pp*

*Oppure*  
 e col - le ve - le al  
 And fav'ring winds our sails

*poco allarg.*

E  
 ba - - ci in fron - te e col - le ve - le al ven - - -  
 kis - ses on our foreheads, And fav'ring winds our sails fill - - -

*pp* *col canto*

LAURA

*p*

Lag - Down

E

- to!  
- ing!

*p*

Lag - Down

*con grande espressione*  
**ANDANTE**

L

- giù ..... nel le nebbie re - mo - - te, ..... lag - giù ..... nelle te - nebre i -  
yon - - der, a - mid the dim far - off mists, ..... Down yon - der a - mid the dark

*con grande espressione*

E

- giù ..... nel le nebbie re - mo - - te, ..... lag - giù ..... nelle te - nebre i -  
yon - - der, a - mid the dim far - off mists, ..... Down yon - der a - mid the dark

**ANDANTE**

*pp*

L

- gno - - te ..... stail se - - gno del nostro cam - mi - - no, .... stail se - -  
unknown clouds, ... Our goal ..... will erelong be es - pied, ..... Our goal, ...

E

- gno - - te stail se - - gno del nostro cam - mi - - no, .... stail se - -  
unknown clouds, Our goal ..... will erelong be es - pied, ..... Our goal, ...



L  
- - gno, il se-gno del no - stro cam-min. Nel-  
..... yes, our goal will ere-long be es - pied! To the

E  
- - gno, il se-gno del no - stro cam-min.  
..... yes, our goal will ere-long be es - pied!

*pp sottovoce*

*POCO PIÙ*

L  
- l'on - - de, nel-l'om - - bre, nei ven - - ti,..... fi -  
bil - - lows, the sha - - dows, the breez - - es..... Both

E  
Nel-l'on - - de, nell'om - - bre, nei ven - - ti fi -  
To the bil - - lows, the sha - - dows; the breez - - es Both

*pp*

*POCO PIÙ*

*ff*

*animando e stringendo*

L  
- den - ti, fi - den - ti, ri - den - ti, fug - gen - ti, git - tiam,  
faith-ful, both faith-ful, and smil - ing, and fly - ing Our lives

E  
- den - ti, fi - den - ti, ri - den - ti, fug - gen - ti, git - tia - mo la  
faith-ful, both faith-ful, and smil - ing, and fly - ing Our lives and our

*pp*

*col canto*

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*string.* *ff* *a tempo*

L  
git - tiam,..... git - tia - - mo la vi - ta eil de -  
Our lives,..... our lives..... and our fate we con

E  
vi - - ta, la vi - ta, git - - tia - - - mo la vi - ta eil de -  
fate we con fide we con fide,..... yes our fate we con

*ff* *a tempo*

L  
- stin, la vi - - ta eil de - stin  
fide our lives..... and our fate

E  
- stin, la vi - - ta eil de - stin,  
fide our lives..... and our fate

*pp*

L  
La lu - na dis - cen - de, di - scen - de ri - cin - ta di ro - ri - de  
The moon is des - cend - ing, des - cend - ing, sur - rounded and veiled by the

E  
La lu - na dis - cen - de, di - scen - de ri - cin - ta di ro - ri - de  
The moon is des - cend - ing, des - cend - ing, sur - rounded and veiled by the



L  
 ben - - - de, sic come u-na sposa all'al - tar, la spo - - sa all'al -  
 night dews; Like bride for the al - tar at - tir'd, the al - - tar at -

E  
 ben - - - de, sic come u-na sposa all'al - tar, la spo - - sa all'al -  
 night dews; Like bride for the al - tar at - tir'd, the al - - tar at -

L  
 - tar..... E a - scon - - de la spenta par - ven - za ..... nel -  
 - tir'd,..... And hi - - - ding her fast fa - ding lus - tre,..... sinks

E  
 - tar..... E a - scon - - de la spenta par - ven - za ..... nel -  
 - tir'd,..... And hi - - - ding her fast fa - ding lus - tre,..... sinks

L  
 - l'on - - de; con len - ta ca - den - za ..... la lu - - - na è di - sce - sa nel  
 un - - der the waves in slow ca - dence ..... The moon ..... 'neath the sea has re -

E  
 - l'on - - de; con len - ta ca - den - za ..... la lu - - - na è di - sce - sa nel  
 un - - der the waves in slow ca - dence ..... The moon ..... 'neath the sea has re -

*pp*

L  
mar! la lu - - na è di - sce - sa nel  
- tired! The moon ..... 'neath the sea has re -

E  
mar! la lu - - na è di - sce - sa nel  
- tired! The moon ..... 'neath the sea has re -

*rall. assai*

L  
mar, ..... è di - sce - sa nel mar, ..... è di - sce - sa nel  
- tired, ..... 'neath the sea has re - tired, ..... 'neath the sea has re -

E  
mar, ..... è di - sce - sa nel mar, ..... è di - sce - sa nel  
- tired, ..... 'neath the sea has re - tired, ..... 'neath the sea has re -

*pp col canto*

*in tempo*

L  
mar! .....  
- tired! .....

E  
mar! .....  
- tired! .....

*pp assai in tempo*

*rall.*

*pp*



# SCENA AND ROMANZA

LAURA

RECITATIVO

ENZO

E il tuo noc - chier or la fu - ga t'ap - pre - sta. O a - ma - ta  
 It is thy pi - lot! for flight now pre - pare thee, O my be -

RECITATIVO

ALLEGRO (descends below deck)

donna, tu re - sta qui.  
 - lo - ved, rest here a - - while.

LAURA POCO MENO

Ho il cor gon - fio di la - gri - me.  
 My heart is full of hap - py tears.

I

Quel lume! Ah! u-na Ma-don-na!  
*What light? Ah! 'tis a Ma-donna!*

*cresc.*  
*PP agitato*

(Throws herself at the foot of the altar, and prays earnestly. While she is praying, Gioconda, masked, comes from her hiding-place under the prow of the ship, and advances slowly towards Laura.)

L

ANDANTINO AGITATO *con passione*

Stel - - la del ma - ri - nar!  
 Star of the ma - ri - ner!

ANDANTINO AGITATO  
*pp*

L

Ver - - gi - - ne San - - ta, tu mi di - fen - - di in quest'o - ra su -  
 Vir - - gin most ho - - ly, Be my de - fen - - der in this hour of

L

-pre - - ma, tu ve - - di quanta pas - sio - - ne e quanta  
 tri - - al! Thou seest..... by how much ar - - dour, by how much

*PP*



L

fe - - - de mi tras - - se a ta - le au - da - ciã estre - - -  
*faith I am led to ad-venture this au - - da - - cious*

L

- ma! *Sot - - to il tuo ve - - lo*  
*step! Un - - der thy man - - tle,*

L

che i prostra - ti am - man - - ta ri - co - - ve - ra co -  
*kneel - - - ing sin - ners shelt - - ring, Find re - - - fuge for*

L

- ste - - i che pre - - ga e  
*ne..... who is pray - ing and*

*MENO dolciss.*

L tre-ma. Ah! Scen-da per que-sta fer-vi da o-ra-  
 trembling. Ah! Send down in an-swer to my fer-vent

*MENO*

*pp*

L -zio - - ne sul ca-po mio,..... Ma-don-na del per-  
 pray- - er U-pon my head,..... O Vir-gin, full of

*pp*

*string.*

L -do - - no, scen-da sul ca-po mio  
 mer- - cy, U-pon my head send down

*col canto* *p*

L u-na be-ne-di-zion, sul ca-po mio, sul ca-po  
 a blessing from on high, U-pon my head, send down oh

*cres.*



PIÙ ACCELERATO

L  
 mi - - - o u - na be - ne - - di - - zion..... O  
 Vir - - - gin, A blessing from on high!..... O

PIÙ ACCELERATO

*p*

L  
 Ver - - - gin, su me..... di -  
 Vir - - - gin, thy bles - - - sing from on

*cres. agitato*

*cres. agitato*

L  
 -scen - - - da la tua be - - ne - di - - zio - - ne,  
 high..... Be - stow on me a bles - - sing,

*lunga a piacere*

*f* *col canto*

*rall. molto* **LARGO**

la tua be - ne - di - - zion, la tua be - ne - di - - zion  
 Bestow on me a bles - sing from on high!

*pp* *col canto* **LARGO**

## DUETTO

GIOCONDA AND LAURA

RECIT.<sup>vo</sup>

GIOCONDA *f*  
E un a - na - tè - ma  
And an a - na - thema!

LAURA  
(frightened)  
Ah!  
Ah!  
chi sei?...  
Who art thou?

RECIT.<sup>vo</sup>  
PRESTO *ff*  
col canto  
m.s.  
*pp*

GIO.  
Chi son tu chia - mi? Son u - n'om - bra che t'a - spet - ta! Il mio  
Who am I, ask you? I'm a sha - dow, for thee wai - ting! And my

*pp*

G  
no - me e la Ven - det - ta. A - mo l'uo - mo che tu a - mi.  
LAU. name, my name is Vengeance! I a - dore the man thou lo - vest.

Ciel!  
Heavn!

*Prestissimo*



GIO.

(With compressed rage, pointing to the prow.)

ALLEGRO

Là at - te - sie il tempo col - si co - me  
There, im - pa - tient - ly I wait - ed Like a

ALLEGRO *p*

bel - va nel - la ta - na, ah! la for - za so - - vrù - ma - na del fu -  
wild brute in its cavern. Ah! the fu - ry su - - per - hu - man Of my

*cres.*

*a piacere poco ten.* *In tempo*

-ror..... m'in - va - de i pol - sil Vuoi fug - gir?..... D'a - mor ti  
wrath..... invades my pul - ses! Thou wouldst fly?..... With love thou'rt

*f col canto* *p mf*

strug - gi? , Vuoi fug - gi - re? lie - ta ri - va - le? Si, l'an -  
thrill - ling? Thou wouldst fly? say, joy - ous ri - val? Yes! the

*f*

G

*f*

-ten - - naeil go - - ver - - na - - le pron - - ti  
sail - - yards and the rud - - der Rea - - dy

G

son, sta ben, sta ben, va... va... va...  
are; 'tis well, 'tis well, Go! Go! I

*ff*

*f* *ff* *risoluto*

G

LAU. fuggil Ah! mi pa - ven - ti! ed ar.  
bid thee. Ah! thou dost fear me! yet canst

Fu - ria or ren - - da!  
Rage ap - pall - - ing!

G

- di - sci a - mar d'a - mo - re quel - - l'e - - ro - e?  
dare To speak of lo - ving yon - - der he - ro?

I

Sfi - do il tuo  
I love him with

*p*



G  
Bestem - - mil  
Blasphe - - mer!

L  
co - - - re, o ri - - val!  
pu - - - rer love - than thine.

G  
bestemmil  
Blasphe-mer!

L  
Men - - til men - - til men - til La - mo  
Li - - ar! Li - - ar! Li - ar! Him I

AND<sup>te</sup> POCO MOSSO (i primi due quarti affrettati; gli altri due trattenuti)

L  
co - - - me il ful-gor del cre - - a - - - - to! co - me  
love as the light of cre - - a - - - - tion, As the

AND<sup>te</sup> POCO MOSSO (i primi due quarti affrettati; gli altri due trattenuti)

*tratt.*

L

l'au - - - ra che av - vi - va il re - - spi - - rol co - me il  
 air..... that new life and strength brings mel As the

*in tempo*

L

so - - - gno ce - leste e be - a - - to da..... cui  
 dream..... that ce - lestial and bles - - sed Brought..... me,

GIO.

*con forza*

L

ven - - ne il mio pri - - mo so - spir.  
 brought..... me my first ten - der sigh!

Ed Ah! io and

*ravvivando*

G

l'a - - mo sic.co - me il le - o - - ne a - - - mail  
 I love him as the li - - on loves fresh



*con molto slancio*

G  
 sán - - gue,..... ed il tur.bi - neil vo - - - lo e la  
 blood; and..... as the whirwind its flight,..... As the

*string.*

G  
 fol - - - - gor le vet.te, e l'al - - cio - - ne le vo - -  
 sun - - beams ..... love the hill - tops; the sea - - bird yon - - der

*ff*

*string.*

*ravotando il Tempo*

G  
 - ra - - - gi - ni, e l'aqui - la il soll  
 o - - - cean depths, and eagles the sun, *cres. con fuoco*

LAD.

*p*

Pel suo ba - - - cio so -  
 While his sweet - - - kis - ses

*cres. con fuoco*

G  
 Qual la fol - - - gor le vet - - te... Son più  
 As the sun - - - beams the hill - - tops And far

L  
 - a - - ve io di-sti - - - do di  
 greet me all the ter - - - rors of

G  
 for - - te. più for - te il mio a - mor, son.... for - - - te, più  
 strong - er, far strong - er my love Far..... strong - - - er, far

L  
 mor - - te, di mor - - te l'or - ror, di mor - - te l'or  
 death, pal - lid death I de - fy, of death I de -

G  
 for - te il mio amor! *(i primi due quarti affrettati; gli altri due* Pel suo ba - cio so -  
 strong - er is my love! *trattenuti)* Thou for those sweet

L  
 - ror! L'a - mo co - - - me il fulgor del cre - a - tol come  
 - fy. Him I love..... as the light of cre - a - tion As the

*a tempo*

*col canto*

*p*

*a tempo*





G  
 for - - te, e più for - te il mio a - - mo - - re. Ah!.....  
 strong - - er, and far strong - er is my love..... Ah!.....

L  
 del la mor - - te l'orror, l'or - - ror, di - - -  
 of death..... I de-fy, I de-fy, de - - -

*cres.* *ff*

G  
 ..... son più for-te, più forte è l'a - - mor, più for - te  
 ..... I'm the stronger, and stronger my love! Far strong - er

L  
 - sfi - - do di mor-te, di mor-te. l'or - - ror, sfi - do l'or -  
 - fy all the terrors of death I de - fy! Death's ter - rors

*ff* *p*

G  
 son, più for - te è amor, a - - mor.....  
 is my love, and thou shalt die!.....

L  
 - ror, sfi - do l'or - ror, l'or - - ror.....  
 all death's ter - rors I de - - fy!.....

*ff*



SCENA  
GIOCONDA, LAURA AND BARNABA  
DUETTO - FINALE II  
GIOCONDA, ENZO AND CHORUS

**ALLEGRO** (seizing Laura's arm.)

GIOCONDA

Il mio brac-cio t'af-fer-ral Vien...  
In my grasp now I hold thee! Come,

**ALLEGRO**  
*f* *col canto*  
*marca'e*

G

ch'io tiscorgain vi-sol a ter-ra! a ter-ra! or più scamponon  
let me see thy features! Now kneel down, now kneel down! No es-cape for thee

G

hail.... or più scampo non hail que-sto pu-gna-le...  
now!... No es-cape for thee now! Soon shall this po-niard

**PRESTISSIMO**  
*ff* **PRESTISSIMO**

(about to strike, stops suddenly.) *a piacere*

G  
 ma no!.. tu a.vrai per sor - te un ful - min più fa -  
 But no!.. for thee ap - proa - ches A pu - nishment more

col canto

(holding her tightly with one hand, and with the other pointing to the sea, on which a boat is seen approaching.)

G  
 - ta - le... Là... guar - - da...  
 LAU. fa - tal. There! Look there!

Oh

*pp sottovoce ma assai agitato*

G  
 là... in quel - la bar - ca, in quella bar - - ca  
 There in yonder boat the gloomy boat out

I  
 ciel!  
 Heav'n!



*a piacere*

bru - - na, là, è il tuo con - sor - te.  
 yon - - der, There, there is thy hus - band.

Cie - - - lo! per - du - taio  
 Ah Hea - ven, I am

*col canto* *ff*

*(senza rigore di tempo)*

È pie - - no l'a - na - te - - ma! Ormai nè un nume nè un santu -  
 My curse is now ac - com - plished! No one on earth, nor e - ven in

son!  
 lost!

- a - rio sal - var ti può.  
 Hea - ven, can save thee now.

*(lifting up the Rosary)*

Ver - gin! m'a - i - - ta! Ver - - - gi -  
 Vir - gin, oh aid me! Grant..... thine

*cres. sempre*

(struck at recognition of the Rosary)

(takes off her mask and places it  
over the face of Laura)

G

Che! quel ro - sa - rio! Presto... fuggi!... a te... que - ta masche - ra t'a -  
What? 'tis the Ro - sary! Hasten! Fly thee! this mask will completely hide thy

L

- nel  
aid!

*p* *pp*

(A boat arrives, with  
two sailors)

G

- sconda! Ti sal - vo! Olà il mio pa - li - scher - mo!  
features. I save thee. Ho there! my boat bring quick - ly!

L

Che fai?... Ma mi di -rai chi  
What dost thou? But tell me first who

*pp*

(Hurries Laura to the boat.  
Execut behind vessel.)

G

Son la Gio - con - - da!  
I am Gio - con - - da.

L

se - - i?...  
art thou?..

*pp*



ALL.<sup>o</sup> NON TROPPO

BARNABA (looks on all sides.)

Ma - - le - - di  
May they be

ALL.<sup>o</sup> NON TROPPO

(Makes signs to Alvise, who is seen in his boat at back of stage.)

-zion! Ha pre - so il voll... Pa - dron!  
curst! They've ta - - ken flight! Sig - nor!

(pointing)

Nel ca - nal mor - - to... là... là..  
By the ca - nal, out there! There!

for... za di re... mit for... - - - - - zal  
urge on the row... - - - - - ers! urge them!

pp cres. ff

(Exit)

GIO. (Entering)

È . sal -  
I've saved

*con grande espressione*

*cres.*

-va!..... her..... Oh ma - - dre mi - - a! A - las dear mo - ther! oh! ma - dre A - las, dear

mi - - a!..... mo - ther,..... quan - - to.... How much thou.... dost cost me! Ah, how



G

- to!  
- to!  
*much!*  
ENZO  
(from below deck)

Lau - ra! Lau - ra, o - ve  
Lau - ra! Lau - ra, where art

ALLEGRO

(advancing haughtily towards Enzo)

G

Lau - - - ra è scom - par - - - - - sa!.....  
Lau - - - ra has van - - - - - ish'd.....

E

sei?..  
thou?

Gio -  
Gio -

f

pp

G

In -  
In -

E

- con - - da! oh!ciell che av - - ven - ne?  
- con - - da! o Heav'n! what has happened?

G

- va - - - no á rei ba - ci so - gna - ti il tuo so - spir la  
 - vain to taste dreamy soft guilty kis - ses thy sighs may seek to re -

G

chia - - ma!  
 ENZO - call her! No, piú non  
 No more she

Men - ti!... men - ti, o cru - del!  
 Falsehood! cru - =el! 'tis false!

Presto

ff

G

t'a - - - ma!  
 loves chee!

ALLEGRO

ff



*Poco trattenuto*  
(Drags him towards the shore)

G  
 Ve - di là, nel ca - nal mor - - to, un na - vil che for - za il  
*See out there, in yon der chan - - nel, Fast a boat its way is*

*Poco trattenuto*

G  
 cor - - so? Es - sa fug - ge! il suo ri - - mor - - so fu più  
*ma - - king. She flies from thee! the pangs of cons - - cience Were far*

G  
 for - te del - - l'a - mor!  
*strong - er than her love.* Que - sto li - - do è a lei fu -  
*From these shores, to her ill -*

G  
 - ne - - sto, chè la mor - - te in - tor - no sta... Essa  
 - o - - mened, *Where pale death reigns all a - round.* she is

*pocoten.*

G

fug-ge ed i - - o qui re - stol.. Chi di noi, chi di noi più ama - to a - fly - ing while I am here re - main - ing. Which of us, which of us shevstru - - est

*col canto*

G

ENZO

*-vrà?*  
love?

Ta - - - cil ta - - - cil ahi - mè! da che t'ho  
Si - - - lence! si - - - lence! A - las! since first I

*pp*

E

scôr - - to, so - spet - tai ne - fan - do ag - gua - to, non mi  
met thee, I have e - - vil plots sus - spect - ed; Tell me

E

dir d'a - vermi a - ma - to, o - - dio sol tu por - ti in  
not that thou hast lov'd me; Hate a - lone thy heart doth



*risoluto*

E  
co - re! Ma al suo bar - ba - ro con - sor - te l'i - dol  
nou - rish! But from thy de - tes - ted con - sort, Dea - rest,

*Più mosso*

mi - o..... saprò strap - par, saprò strap - par! Là è la  
love, I'll bear thee a - way! I'll bear thee a - way! Life is

GIO.

*senza tempo*  
*a piacere*

Là è la mor - - - te! Riguarda al  
Death is yon - - - der! Look out to

(Rushing towards the waters)

*a piacere*

vi - - - ta.... Che di' tu? che di' tu?  
yon - - - der! What sayst thou? What sayst thou?

*col canto*

ALLEGRO

G  
Soprani *mar!*  
*sea!*

S  
Tenori

U  
R  
O  
H  
C Bassi

Le ga-le - e, le ga-le - e! sal-vi chi può, sal-vi chi  
See the gal - leys! see the gal - leys! your safety seek, your safety

ALLEGRO

Le ga-le - e, le ga-le - e! sal-vi chi può, sal-vi chi  
See the gal - leys! see the gal - leys! your safety seek, your safety

ALL?UN POCO TRATT.

può!.....  
seek!.....

può!.....  
seek!.....

può!.....  
seek!.....

ALL?UN POCO TRATT.

*f* *p* *ff* *pp*

GIO.

Tu sei tra-di - to! Un in - fa - me, un cru - del al gran Con-  
Thou art be-tray - ed By a wretch.... vile and cru - el, To the

*pp*



G

- si - - glio il tuo no - me sve - lò. Rom - pi gli in - du - gi,  
 Coun - cil thy name was re - vealed De - lay not a mo - ment!

G

fa forzadi ve - le, il ciel an - co - ra salvar..... sal - var ti  
 Hoist e - very sail,..... And Heav'n may yet spare thy life..... thy life may

G

può!  
 ENZO spare

Ta - - ci! è un in - sul - - to de' vi - - li il con - si - -  
 Si - - lence! 'tis an in - - sult to give such vile coun - -

E

- glio, do - - v'è la mor - - te, più im - pa - - vi - do  
 - sels Where death is near - est I fear - less will

E  
sto! No - - to m'è il rom - - bo del fie - - ro na - vi - - glio,  
stand. Well do I know how to steer..... a tight ves - - sel,

E  
fu - - ga ed ar - re - sa che sie - no non so!  
Flight and sur - ren - der I ne'er un - der - stood!

CHORUS  
Ten. (Enter sailors in confusion.) Ten. soli *ff*

Sop.  
Ah!..... più spe - ran - - za no,..... no, non v'è! fuggiam, fug -  
No..... hope is left us, no..... hope is left! Ah fly, ah  
Fuggiam!.....  
Ah, fly!.....

Bassi  
Ah!..... più spe - ran - - za no,..... no, non v'è! fuggiam, fug -  
No..... hope is left us, no..... hope is left! Ah fly, ah



-giam! ah! più spe - ran - za, più spe - ran - za no, non v'è!  
fly! No hope is left, no hope is left, no hope is left!

-giam! ah! più spe - ran - za, più spe - ran - za no, non v'è!  
fly! No hope is left, no hope is left, no hope is left!

-giam! ah! più spe - ran - za, più spe - ran - za no, non v'è!  
fly! No hope is left, no hope is left, no hope is left!

GIO.

Tu sei tra - di - to! Un in - fa - me, un cru - del al gran Con -  
Thou art be - tray - ed By a wretch.... vile and cru - el, To the

ENZO

No - tom'è il rom - bo del fie - ro na - vi - glio, fu - ga ed ar -  
Well do I know how to steer..... a tight ves - sel, Flight and sur -

Più spe - ran - za non v'ha, ah!  
No hope left..... no hope left ah!

Più spe - ran - za non v'ha, ah!  
No hope left..... no hope left ah!

Più spe - ran - za non v'ha, ah!  
No hope left..... no hope left ah!

G  
 \_ si - - glio il tuo no - - me sve - lòi Rom - pi gli in -  
 Coun - cil thy name was re - vealed De - lay not a

E  
 - re - - sa che sie - - no non so! No - - to m'è il  
 - ren - - der I ne'er un - der - stood Well do I

no! no, più spe - - me non v'ha! Non v'ha più  
 no! no hope now is left, No hope is

no! no, più spe - - me non v'ha! Non v'ha più  
 no! no hope now is left, No hope is

no! no, più spe - - me non v'ha! Non v'ha più  
 no! no hope now is left, No hope is

*ff*

G  
 - du - - gi, fa for - - za di ve - - le,..... il  
 mo - - ment, Hoist e - - ve - - ry sail..... And

E  
 rom - - bo del fie - - ro na - vi - - glio,..... no  
 know how to steer a tight ves - - sel..... No,...

Ah!.....  
 Ah!.....

spe - - mel fug - gia - mo! fug - giam! fug - - giam! fug - - giam!  
 left us! fly quick - ly, ah fly, ah! fly! ah, fly!

spe - - mel fug - gia - mo! fug - giam! fug - - giam! fug - - giam!  
 left us! fly quick - ly, ah fly, ah! fly! ah, fly!

spe - - mel fug - gia - mo! fug - giam! fug - - giam! fug - giam!  
 left us! fly quick - ly, ah fly, ah! fly! ah, fly!

*8*



*Più incalzato*

G  
 ciel an - co - ra sal - va - re ti può!  
 Heav'n may yet spare thy life, spare thy life.

E  
 re - sae fu - ga che sie - no non so!  
 ..... sur - ren - der I ne'er un - der - stood!

più scam - po non v'ha! ah! no, più scam - po  
 No hope of es - cape, ah no, no hope is

più scam - po non v'ha! ah! no, più scam - po  
 No hope of es - cape, ah no, no hope is

più scam - po non v'ha! ah! no, più scam - po  
 No hope of es - cape, ah no, no hope is

8... *Più incalzato*

no, non v'ha, ah! no, più scam - po no, non  
 left, no, no, ah! no, no hope is left; ah

no, non v'ha, ah! no, più scam - po no, non  
 left, no, no, ah! no, no hope is left; ah

no, non v'ha, ah! no, più scam - po no, non  
 left no, no, ah! no, no hope is left; ah

(Taking a lighted torch  
from a sailor)

ENZO

Sin ch'io vi-vo, no! al ne-mi-co da-rem ce-ne-ree  
While I'm living No! To the en'my we'll give ashes and

v'ha!  
fly!

v'ha!  
fly!

v'ha!  
fly!

pp

(Sets fire to the ship:  
flames break out.)

bra-ge! In-cen-dio!  
em-bers! We'll burn her!

In-  
Well

In-  
Well

In-  
Well



- cen - - dio! burn her! Guer - - ra! Fight them! Guer - - ra! Fight them!

- cen - - dio! burn her! Guer - - ra! Fight them! Guer - - ra! Fight them!

- cen - - dio! burn her! Guer - - ra! Fight them! Guer - - ra! Fight them!

GIO.

(From the shore)

E sem - pre  
'Tis e - - ver

ENZO

(about to plunge into the sea.)

Oh Lau - - ra, ad - di - - o!  
A - dieu, my Lau - - - ra!Mor - - te! stra - - - ge!  
Kill them! Slay themMor - - te! stra - - - ge!  
Kill them! Slay themMor - - te! stra - - - ge!  
Kill them! Slay them

*fff*

(the burning vessel  
sinks.)

G  
 La - u - ra! ma al men pos - s'io con te mo - rir!  
 Lau - - ra! yet I at least may die with thee!

E  
 Oh La - - u - ra!  
 My Lau - - - ra!

ff  
 Stra - - - gel them!  
 Slay them!

ff  
 Stra - - - gel them!  
 Slay them!

ff  
 Stra - - - gel them!  
 Slay them!



# ACT III

## THE HOUSE OF GOLD.

A Chamber in the *House of Gold*. Night; a lamp, lighted. On one side of the stage a suit of ancient armour.

### SCENA AND ARIA

ALVISE

ALLEGRO  
CON FUOCO

The first system of the piano introduction is written in 6/8 time. It features a dynamic marking of *ff* (fortissimo) and includes various accents and slurs. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

The second system continues the piano introduction. It includes a dynamic marking of *stacc. assai* (staccato assai), indicating a very short and detached articulation. The right hand has a more active melodic line with slurs, and the left hand continues with a steady accompaniment.

The third system of the piano introduction shows the right hand playing a series of slurred eighth notes, creating a sense of forward motion. The left hand maintains a consistent accompaniment pattern.

The fourth system of the piano introduction features a dynamic marking of *ff* (fortissimo). The right hand has a more complex melodic line with slurs and accents, while the left hand provides a strong accompaniment.

The fifth system of the piano introduction includes a dynamic marking of *ff* (fortissimo) and a *ritardo* (ritardando) marking, indicating a gradual deceleration of the tempo. The right hand has a melodic line with slurs, and the left hand has a complex accompaniment with many slurs and accents.

ALVISE

(In violent agitation) *a piacere*

Sì, mo - rit el - la de!  
Yes, to die is her doom!

*col canto* **f**

*a piacere* *a tempo un po' meno di prima*

Sul no - me mi - o scrit - ta l'in - fa - mia  
My name, my ho - nour shall not with im -

*col canto* **f un po' meno di prima**

im - pu - ne - men - tea - vrà?  
pu - ni - ty be dis - graced.

*From* Chi un Ba - do - er tra -  
Ba - do - ers, when be -

- di non può spe - rar pie - tà, no,  
- trayed, Pi - ty 't were vain to hope, no,



A

no, non può, non può spe - - - rar, spe -  
 no, No pi - - - ty from them hope! No

A

- rar..... pie - tà!.....  
 pi - - - ty hope!.....

*a piacere*  
*ten.*

*col canto*

*ff*

A

Meno *p* quasi a piacere

Se jer non la gher - mi..... nel - l'i - so - la fa - tal  
 Though yes - terday up - on..... the fa - tal isle She 'scaped

Meno

*smorz.* *pp* *sottovoce*

*pp*

A

que - sta.....mia man,..... l'e - spi - a - zion non fia..... tre -  
 this venge - ful hand,..... She shall not escape a fear - - - ful

*sf*

A

-men - da meno! Je - ri un pu - gnal..... le a - vria squarcia - to il  
*ex - - pi - a - tion. Last night a sharp po - - niard should have pierced her*

A

se - no, og - gi... un fer - ro non è..... sa - rà un..... ve -  
*bosom;... This night no po - niard I'll use;..... she dies..... by*

*pp*

*MOD<sup>to</sup>*

A

-le - - no!  
 poi - son! 8.....

*MOD<sup>to</sup>*

*PP sottovoce* *f*

(Pointing to the adjoining room)

A

Là  
 While

*f*



A

tur - bi - nie far - ne - ti - chi la ga - ja ..... ba - ra -  
there the dan - - cers sing and laugh, In gid dy..... movements

ALL<sup>o</sup> MOD<sup>to</sup>

A

- on - da, del - la - go - nia col ge - mi - to la fe - - sta, la  
fly - ing, Their mirthful tones shall blend with groans, shall blend with groans Breath'd

portando la voce

A

fe - sta si con - fon - da ..... si con - fon - da ..... del - - la - - go  
by a sin - ner dy - ing ..... Yes, yes dy - ing! .... Breath'd by ..... the

portando la voce

dim.

A

- nia ..... col ge - - mi - - to! .....  
sin - - ner dy - - ing! .....

allarg. pp

allarg. PP

A

Om - - - bre..... di mi - - - a..... pro - sa - - -  
Shades of..... my ho - - - nor'd..... fore - fa - - -

*AND<sup>te</sup> MOSSO*  
*PP cupo*

A

- pial non ar - ros - si - - - te,  
- thers! Soon shall.... your blush - - - es,

*PP*

A

non ar - ros - si - te an - co - - ra! Tut - - - to..... la  
Soon shall your blush - es dis - appear: Soon shall..... a

*pp*

A

mor - - - te ven - - - di - - - ca,  
dead - - - ly ven - - - geance prove



A

*pp*

an - - cheiltra - di - too - nor,      ancheiltra . di - to ..... o - nor!  
 Ho - - - nour to me is dear!      Ho - nour to me, Ho - - - nour is dear!

*f*      *pp*      *ff*

A

*1<sup>o</sup> TEMPO*

Co - là    far - ne - ti - chi    la ga - - - ja ba - - - ra -  
 Out there,    the gid - dy crowd    in mirth - - - ful move - - - ments

*1<sup>o</sup> TEMPO*

A

*pp*      *poco rit.*

- on - - - dal      del - l'a - - go - nia      col ge - mi - to la  
 fly - - - ing,      While here      are heard the bit - ter groans, A

*poco rit*

*pp*

A

*pp*

fe - - sta si con - fon - - - dal  
 sin - - ner breathes in dy - - - ing!

*tr mmm*

*tr mmm*

A

Là del.... pa - tri - - zio ve - - ne - to..... s'a - dem - pia.....al  
 Yon - der....the no - - bles of.....the na - tion Are ga - thered... at

MOD<sup>to</sup> MAESTOSO

*pp e stacc.*

A

lar - - go in - vi - - to, qui - vi il fe - ral ma -  
 my..... in - vi - ta - - tion, Here an insult - ed

*animando e string.*

*pp animando e string.*

A

- ri - - to, qui - vi il fe - ral ma - ri - - to..... prov - -  
 hus - - band, Here an insult - ed hus - band..... For

*cres.*

*poco allarg.*

*allarg. e f*

A

- ve - - da al pro - - prio o - - no - - re,..... al pro - prio o -  
 sig - - nal ven - - geance cries, For si - gnal ven - geance

*pp*



PIÙ MOSSO

*incalz.*

A

- nor! cries! Fre - me - te, o dan - ze, e can - - ti - ci,  
E - xult, in dan - ces, and in songs!

*con fuoco incalz.*  
PIÙ MOSSO

*ff*

A

freme - te, o danze, fre - me - te, o dan - - ze! è u - n' in - fe - del che  
Exult in dances, E - xult in dan - - ces While here a faith - less one

A

muor!..... è un' in - fe - del che muor!  
dies!..... While here a faith - less one dies!

*Mosso assai*

*ff*

*ff*

## SCENA AND DUETTO

LAURA AND ALVISE

MODERATO

*p stacc.*

*p*

*pp*

LAURA (in rich ball dress with pearls etc.)

(to Alvise)

Qui chia - ma - ta m'a -  
You have summon'd me

*rall.*

(slowly seating herself)

L

*-ve - te?  
hith - er?*

Mio si - gnor...  
My Lord

ALVISE (with an affectation of courtesy)

Pur che vi piac - cia...  
Ho - ping to please you.

Se -  
Be

*p*

*pp*

*pp*

(they sit at opposite sides of a large table)

A

*-de - te!  
sea - ted!*

*pp*



ASSAI MOD<sup>to</sup> (ironically)

A

*p* Bel - la co - si, ma -  
Love - ly as this, my

ASSAI MOD<sup>to</sup>  
*con grazia*

A

don - - - na, io non v'ho mai ve - du - ta;  
la - - - dy. I ne - ver yet have seen you!

*pp*

A

pur il sorri - - so è lan - - guido... per - ché ri - star - - vi  
Yet faint and lan - guid your smiles appear! Why thus do you sit

*poco string.*

*poco stringendo e cres.*

A

mu - - ta? Di - - te! Di - - - te! un gen - til mi -  
speech - less? Tell me, Tell me, is some gen - tle

*a piacere*  
*p*

A

- ste - ro v'è grave a me sve - lar, o unqualche ve - lo ne - - ro do - vrò da me strap -  
 se - cret A - bout to be re - vealed? Or will some veil of blackest dye From me at once be

A

*rall.*

- par, ..... do - vrò da me strap - par? .....  
 torn? ..... From me at once be torn? .....

*col canto* *p*

LAU.

Dal vostro accen - - - to in - so - - li - to  
 Throughout these ac - - cents un - u - - su - al

L

cru - dai - - ro - nia tra - - spi - - ra,  
 I - - ro - - ny still is breath - - ing;



L *poco string.*

il labbro a gra - zia at - teg - gia - si,  
Your lips may kind - ness sim - u - late,

*poco string. cres.*

L *p*

ma fuor ne scop - pia l'i - ra... Mio no - bi - le con -  
yet they are white with an - ger My no - ble lord and

*pp*

L

- sor - te, non vi com - pren - do an - co - ra!  
ALV. con - sort, I do not un - der - stand you! (with sudden violence)

Pur..... d'ab - bassar la  
Well..... then, to tear a -

L *pp*

Che di - te?  
What mean you?

A

masche - ra, ma - donna, è que - sta l'o - ra. Giun - ta è  
way the mask The hour has come, my la - dy! This is the

*ff*

## ALLEGRO

A

l'or - al ad al - tr'uo - mo ri - vol - to, don - na in -  
 mo - ment! To an - o - ther was gi - ven, Shame - less

ALLEGRO

*f* *pp*

*p*

## LAU.

A

Ad altr'uo - mo? Che  
 To a - no - ther? What

- fa - - - me, è il tuo pri - - mo so - - spir...  
 wo - - - man, thy first lo - ving sigh!

*p*

A

di - - te?  
 mean you?

Sì!... Don - - - na in - fa - me! Je - ri  
 Yes, vi - - - lest of women! I last

*f* *f* *pp*



L 


(Di - - - o!)  
Hea - - - ven!

A  
qua - - si t'ho còl - - ta in pec - ca - - to, pur po -  
night had nigh caught thee when sin - - - ning, But from

L 

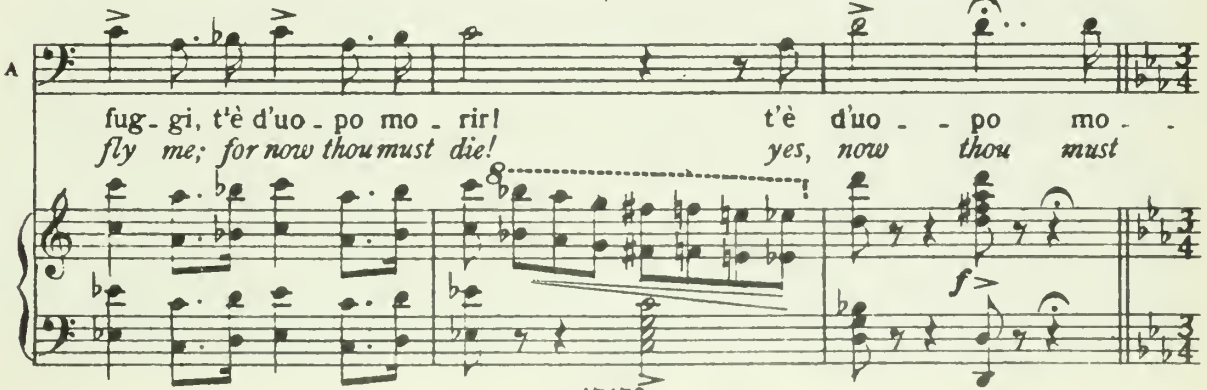
(Che ascol - - - to!) *allargando*  
(What says hel..)

A  
- te - sti sal - varti e fug - gir... Col mio guan - to t'ho oggi af - fer -  
me thou wert a - ble to fly! In my grasp I today have en -

A 

*a tempo*

- ra - - to, t'ho og - gi af - fer - ra - - to, più non fug - gi, più non  
- chain'd thee, Today have en - chain'd thee! Ne'er to fly me, Ne'er to

A 

fug - gi, t'è d'uo - po mo - rir! t'è d'uo - - po mo - -  
fly me; for now thou must die! yes, now thou must

LAU. LENTO

*a piacere*MOD<sup>lo</sup> MOSSO

Mo - rir! Mo - rir! è trop - - po, è trop - poor.  
 To die! To die! A - las, 'tis a fate too

(throws her down violently)

A

- rir!  
die.

LENTO

ff > *col canto*

MOD<sup>lo</sup> MOSSO

*f* >

- ri - - bi - le!  
hor - - ri - ble!

a - - - ver di - nan - - zi, di -  
To quit a smi - - ling, a

L

- nan - ziil cie - - lo e scen - - der nel - - le  
smi - - ling sky, And 'mid the dee - pest

L

*poco ten.*

*col canto*

te - ne - bre d'un de - so - - la - - to, d'un de - so - la - - to a -  
dar - kest gloom In de - so - la - - tion, in de - so - la - - tion

L



*p*

L  
-vel! die!      Sen - - ti!      di san - gue tie - - pi - do      in  
Lo here      my life blood's ra - pid stream      Its

*espansivo*      *allarg.*

L  
se - - no      mi scor - re un ri - - vo...      Per - chè,      se piango e  
on - - - ward course is keep - ing!      Yet life      for me means

*allarg.*

*pp*

L  
vi - - vo,.....      dir - - mi: tu dêi      mo - rir?      La  
weep - - ing.....      Why      sayst thou I      must die?      Ah!

*f*

L  
mor - - - te è pe - na in - fa - - me, è pe - na in - fa - - me' an - che a più  
death is a shameful pu - nishment, a shameful punishment for crimes of

*string.*

L

gran fal - lir! an - - - che a più gran fal - lir!  
 dee - pest dye! For crimes..... of dee - pest dye  
 ALV. con forza

In - van tu  
 In vain thou

*string. e cres.* *mf*

A

pian - gi, in - van tu spe - - ri,  
 wee - pest, in vain thou ho - pest!

A

Dio non ti può e - sau - dir, no! Dio..... non ti può e. sau  
 Heav'n will not heed thy pray'r, No! Heav'n..... will not heed thy

LAU.

A - ver di - nar - zi il cie - - lo! A - ver di -  
 To quit a sky all smi - ling To quit, to

- dir! In lui rac - co - gli  
 pray'r! To yon - - der Hea - ven

*dim.*



L  
-nan - - - zi il cie - - lo! è troppo or - ri - bi - le,  
quit a sky all smi - - ling, It is too hor - rible!

A  
i tuoi pen - sie - - ri; pre - pa - - - rati a mo -  
thy thoughts di - rect - - ing, For death at once pre -

L  
trop - - - pol *PIÙ ANIMATO e accelerando*  
Discen - der nel le  
Amid the darkest

A  
-rir. Invan tu pian - - gi; pre - pa - ra - ti a mo - rir, pre -  
-pare! In vain thou wee - - pest For death at once pre - pare! Pre -

*PIÙ ANIMATO e accelerando*

L  
*son molto calore sino alla fine*  
te - - nebre d'un de - - so - - la - - to a - -  
dee - pest gloom. In de - - so - - la - - tion

A  
-pa - - - rati a mo - rir! In - van tu  
-pare..... at once to die! In - vain thou

*con molto calore sino alla fine*

*marcato*

L  
 -vel - - lo! La mor - - te è pe - na in - fa - - me, è pe - na in -  
 die!..... And death is a shameful pu - nishment, a shameful

A  
 spe - - ri, in van tu spe - - ri, in - - van!  
 ho - - pest, in vain thou ho - - pest, in - - vain!

*cres. molto*

L  
*sempre più incalzando*  
 - fa - me anche a più gran fal - li - re! è pe - - na,  
 pu - nishment, a shame - ful pu - nishment..... too shame - ful

A  
 rac - - co - gli in Dio, rac - co - gli in Dio i tuoi pen -  
 To yon - der Heav'n thy thoughts di - rect, thy thoughts di -

*sempre più incalzando*

L  
 è pe - na in - fa - me, è pe - na in - fa - me an - che a più gran fal -  
 a pu - nish - ment, pu - - nishment shameful For crimes of deep - est

A  
 - sier, in Di - o rac - co - gli i tuoi pen - sie - ri, rac - - cogli i tuoi pen -  
 - rect To yon - der Hea - ven thy thoughts di - rect - ing, For death at once pre - -

*ten.*

*ff*



## SCENA AND SERENATA

GIOCONDA, LAURA, ALVISE AND CHORUS

**ALLEGRO**

LAURA  
-lir!  
dye!

ALVISE  
-sier!  
-pare!

E già che ai nuovi i.  
And now that for fresh

**ALLEGRO**

**RECIT.<sup>vo</sup>**

A

-me - ni l'a - ni - ma tua so - spi - ra o in - do - cil spo - sa, ten vie - ni e  
nuptials Fondly thy soul is sighing, Unfaith - ful consort, come hither! Ad.

LAU. (terrified)

O - ve m'ad - du - ci? (Violently uplifting the draperies of the adjoining chamber,  
Where wouldst thou lead me? and pointing to a funeral bier.)

(drags her towards the curtained door)

A

mi - ra. Vie - ni! Vie - ni! questo è il ta - la - mo  
- mire this! Near - er! near - er! 'Tis thy bri - dal

**pp** **cres.**

L  
A

Ah!!!  
Ah!

tu - - - o!  
bed!.....

Sop.e Contralti  
Ten. I.  
Ten. II.  
Bassi

CHORUS (behind)

ALL<sup>to</sup> MOD<sup>to</sup>  
(far off in the distance)

La  
Our

La ga - - ia can-  
Our gay songs are

La ga - - ia can-  
Our gay songs are

ALLEGRO

ff

La ga - - ia can-  
Our gay songs are

ALL<sup>to</sup> MOD<sup>to</sup>

ga - - ia can-zo - - ne fa l'e - - co languir..... e  
gay..... songs are end - ing, The soft..... e - choes die..... And

-zo - - ne fa l'e - - co, fa l'e - - co lan-gui - - re, e l'i - - la - re  
end - ing, the soft e - choes die, soft e - choes die And blithe careless

-zo - - ne fa l'e - - co, fa l'e - - co lan-gui - - re, e l'i - - la - re  
end - ing, the soft e - choes die, soft e - choes die And blithe careless

-zo - - ne fa l'e - - co, fa l'e - - co lan-gui - - re, e l'i - - la - re  
end - ing, the soft e - choes die, soft e - choes die And blithe careless



ALV.

(producing a flask)

Pren di questo ve -  
This poison thou must

li - la - re suo - no si mu - tain so - spir.....  
blith.... careless laugh - ter Is chang'd to a sigh.....

suo - no si mu - ta, si mu - tain so - spir, in so - spir.  
laugh - ter Is chang'd to a sigh, It is chang'd to a sigh.

suo - no si mu - ta, si mu - tain so - spir, in so - spir.  
laugh - ter Is chang'd to a sigh, It is chang'd to a sigh.

suo - no si mu - ta, si mu - tain so - spir, in so - spir.  
laugh - ter Is chang'd to a sigh, It is chang'd to a sigh.

RECIT.<sup>vo</sup>

- len; e già che for - te tan - to mi sem - bri ne' tuoi det - ti au -  
take Thou hast dar'd to ut - ter words that seem to me au -

RECIT.<sup>vo</sup>

*f* > *pp* col canto

- da - ci, con quelle labbra che succhia.ro i ba - ci, sug - gi la mor -  
- da - cious, Now let the lips that spoke them, that drank kisses, Drink in thy death.....

*pp*

A

te Scam - po non ha - - - i. O - di  
 ..... No hope is left, thee. Dost thou

S.e C. I. *ff* (nearer)  
 La la la la la la la la la la la la la la la la la la la la.....  
 La la la la la la la la la la la la la la la la la la la la.....

S.e C. II. *ff*  
 La la la la la la la la la la la la la la la la la la la la.....  
 La la la la la la la la la la la la la la la la la la la la.....

Ten. I.e II. *ff*  
 La la la la la la la la la la la la la la la la la la la la.....  
 La la la la la la la la la la la la la la la la la la la la.....

B. *ff*  
 La la la la la la la la la la la la la la la la la la la la.....  
 La la la la la la la la la la la la la la la la la la la la.....

1. TEMPO ALLEGRO

CHORUS (behind)

A

que - sta can - zon? Mo - rix..... dourai  
 hear yonder song? Thy life... must cease

..... la la..... la la la la la la la..... la la la  
 ..... la la..... la la la la la la la..... la la la

..... la la..... la la la la la la la..... la la la  
 ..... la la..... la la la la la la la..... la la la

..... la la..... la la la la la la la..... la la la  
 ..... la la..... la la la la la la la..... la la la

..... la la..... la la la la la la la..... la la la  
 ..... la la..... la la la la la la la..... la la la



A

*pria ch'es - sa giun - ga al - l'ul - ti - ma sua no - - - ta.*  
*Ere of that song..... the last note has sound - - - ed.*

*la la la la la..... la la la*  
*la la la la la..... la la la*

*la la la la la..... la la la*  
*la la la la la..... la la la*

*la la la la la..... la la la*  
*la la la la la..... la la la*

*la la la la la..... la la la*  
*la la la la la..... la la la*

*pp* *pp* *pp* *pp* *pp*

*p*

*pp*

*a poco a poco rall. e tornando al tempo di prima*

*la la la la la la la la la la la la la la la..... La*  
*la la la la la la la la la la la la la la la..... Our*

*la la la la la la la la la la la la la la la..... La*  
*la la la la la la la la la la la la la la la..... Our*

*la la la la la la la la la la la la la la la..... La*  
*la la la la la la la la la la la la la la la..... Our*

*la la la la la la la la la la la la la la la..... La*  
*la la la la la la la la la la la la la la la..... Our*

*a poco a poco rall. e tornando al tempo di prima*

ga - - ia can - zo - - ne fa l'e - - co languir..... e  
 T. I. gay..... songs are end - ing, The soft..... e - choes die;..... And

ga - - ia can - zo - - ne fa l'e - - co languir - - re, e l'i - - la - re  
 T. II. gay songs are end - ing, The soft e - choes die; And our blithe careless

ga - - ia can - zo - - ne fa l'e - - co languir - - re, e l'i - - la - re  
 B. gay songs are end - ing, The soft e - choes die; And our blithe careless

*p* I. TEMPO

GIOCONDA

(Enter Gioconda, she runs to Laura, from whose hands she takes the poison, and gives her a phial.)

A me quel fil - tro! a te co - desto!  
 Give me that phial, and take this quickly!

l'i - - la - - re suo - - no si mu - - - - ta in so -  
 blithe..... care - less laugh - ter Is chang'd..... to a

suo - - no si mu - - ta, si mu - - - - ta in so -  
 laugh - ter Is chang'd to a sigh, to a

suo - - no si mu - - ta, si mu - - - - ta in so -  
 laugh - ter Is chang'd to a sigh, to a

suo - - no si mu - - ta, si mu - - - - ta in so -  
 laugh - ter Is chang'd to a sigh, to a



G  
 LAU. be - - vi! Pre - vi - di la tua sor - te, per sal - var - ti m'ar -  
*Drink it!* *Thy cru - el doom fore - see - ing, I came hither to*

Giocondal qui?...  
 Gioconda! Here?

-spir ..... Con va - - go mi -  
 sigh ..... The wave - - - lets and

-spi - - ro. Con va - - ga mi - - rag - - gio ri -  
 sigh chang'd The wave - - - lets, the wave - - - lets and

-spi - - ro. Con va - - go mi - - rag - - gio  
 sigh chang'd The wave - - - lets, the wave - - - lets and

-spi - - ro. Con va - - go mi - - rag - - gio ri -  
 sigh chang'd The wave - - - lets, the wave - - - lets and

G  
 - ma - i, ti ras - si - cu - ra. Quel narco - tico è tal, che della mor - te finge il le -  
*save thee. All fear now banish! This narco - tic is such, that in a trance Like death it will*

- rag - - gio ri - flet - - te la lu - - na l'ar -  
 moon beams To ge ..... ther are blend - - - ing The

- flet - - te, ri - flet - - te la lu - - na l'ar -  
 moon beams To ge ther are blend - - - ing The

- flet - - te, ri - flet - - te la lu - - na l'ar -  
 moon beams To ge ther are blend - - - ing The

- flet - - te, ri - flet - - te la lu - - na l'ar -  
 moon beams To ge ther are blend - - - ing The

G

-tar-go... Be - vi! be - vi! an-goscio - si e bre - vi so-no gli -  
 plunge thee. Drink it! Drink it! Full of anguish, yet brief are the moments now

-gen - teo suo rag - gio sul - l'am - pia la - gu -  
 bright..... rays of sil - ver on o - cean de - scend -

-gen - teo suo rag - gio sul - l'am - pia la - gu -  
 bright rays of sil - ver on o - cean de - scend -

-gen - teo suo rag - gio sul - l'am - pia la - gu -  
 bright rays of sil - ver on o - cean de - scend -

-gen - teo suo rag - gio sul - l'am - pia la - gu -  
 bright rays of sil - ver on o - cean de - scend -

G

-stan - ti... S'ei qui tor - na t'uc - ci - de.  
 LAU. left thee! *ff* He who re - turns here will kill thee!

Mi fai pa - u - ra A - tra ago -  
 Of thee I'm fear - ful! O dark des -

-na ..... e in quel si su - bli - ma ri -  
 -ing..... su - blime is the mes - sage By

-na e in quel - lo, in *ff* quel si su - bli - ma ri -  
 -ing Sublime yes, su - blime is the mes - sage By

-na e in quel - lo, in *ff* quel si su - bli - ma ri -  
 -ing Sublime yes, su - blime is the mes - sage By

-na e in quel - lo, in *ff* quel si su - bli - ma ri -  
 -ing Sublime yes, su - blime is the mes - sage By



G  
 Per te pre - ga quag - giù la ma - dre mi - a, nel l'o - ra -  
 For thy safety my mo - ther in yon o - ra - to - ry Is

L  
 nial!.....  
 -pair!.....

-ver - be - ro pi - o, pa - te - ti - ca  
 Na - ture now gi - ven, In ten - der - est

-ver - be - ro pi - o, pa - te - ti - ca  
 Na - ture now gi - ven, In ten - der - est

-ver - be - ro pi - o, pa - te - ti - ca  
 Na - ture now gi - ven, In ten - der - est

-ver - be - ro pi - o, pa - te - ti - ca  
 Na - ture now gi - ven, In ten - der - est

-to - rio, i miei fi - di can - tor son pres - so... a -  
 pray - ing, and some stanch friends are nigh Their sing - ing thou

ri - ma cre - a - ta da  
 ca - dence Cre - a - ted in

ri - ma cre - a - ta da  
 ca - dence Cre - a - ted in

ri - ma cre - a - ta da  
 ca - dence Cre - a - ted in

ri - ma cre - a - ta da  
 ca - dence Cre - a - ted in





G

no - ta...  
soun - ded'':

La fiala a me!  
Give me the flask!

LAU .

(Drinks)

(Rushes behind the curtains  
of the funeral chamber.)

Por - gi!  
Give me

hobe - vu - to!  
I have drain'd it.

la la la. U - di - te le blan - de can - zo - - ni va - gar,..... il  
la la la. We list - en to songs Full of in - - no - cent glee..... Our

U - di - - te le blan - de can - zo - - ni va - ga - - - re, il  
We list - en to songs Full of in - - no - cent glee..... Our

U - di - - te le blan - de can - zo - - ni va - ga - - - re, il  
We list - en to songs Full of in - - no - cent glee..... Our

U - di - - te le blan - de can - zo - - ni va - ga - - - re, il  
We list - en to songs Full of in - - no - cent glee..... Our

Pours the poison into the flask which had contained the narcotic, and leaves the empty flask on the table)

(Exit precipitately)

G

Gran Di - - - - o! *puntate legg.*  
Great Hea - - - - ven! *pp*

re - - - mo ci scan - - de gli ac - - cor - - di sul mar. Ten va, se-re-  
oars..... keep - ing time..... As we float..... o'er the sea. Float on se-re-

re - - - mo ci scan - - de gli ac - - cor - - di sul mar. Ten va, se-re-  
oars..... keep - ing time..... As we float o'er the sea. Float on se-re-

re - - - mo ci scan - - de gli ac - - cor - - di sul mar. Ten va, se-re-  
oars keep - ing time As we float o'er the sea. Float on se-re-

re - - - mo ci scan - - de gli ac - - cor - - di sul mar. Ten va, se-re-  
oars keep - ing time As we float o'er the sea. Float on se-re-

*cres.*

ten va, se-re-  
*In harmo-ny*

- na - ta, per l'au-ra se - re-na, per l'au-ra se - re - - - na, ten va sul-  
nade, Heaven soft airs is granting, Heav'n soft airs is grant - - - ing; Float o-ver

- na - ta, per l'au-ra se - re-na, per l'au-ra se - re - - - na, ten va, se-re-  
nade, Heaven soft airs is granting, Heav'n soft airs is grant - - - ing; *In harmo-ny*

na - ta, per l'au-ra se - re-na, per l'au-ra se - re - - - na, ten va sul-  
nade, Heaven soft airs is granting, Heav'n soft airs is grant - - - ing; Float o-ver

- na - ta, per l'au-ra se - re-na, per l'au-ra se - re - - - na, ten va, se-re-  
nade, Heaven soft airs is granting, Heav'n soft airs is grant - - - ing; *In harmo-ny*



-na - ta, per l'on - da in - can - ta - ta, per l'on - da, per l'on - da in - can - ta -  
float o'er the wa - ters en - chant - ing the wa - ters the wa - ters en - chant -

-l'on - - - da in - can - ta - - - ta, va sul - l'on - da in - can - ta - -  
the wa - ters en - chant - - - ing, o'er the wa - ters en - chant - -

-na - ta, per l'on - da in - can - ta - ta, per l'on - da, per l'on - da in - can - ta -  
float o'er the wa - ters en - chant - ing, the wa - ters the wa - ters en - chant - -

-l'on - - - da in - can - ta - - - ta, va sul - l'on - da in - can - ta - -  
the wa - ters en - chant - - - ing, o'er the wa - ters en - chant - -

-na - ta, per l'on - da in - can - ta - ta, per l'on - da, per l'on - da in - can - ta - -  
float o'er the wa - ters en - chant - ing, the wa - ters the wa - ters en - chant - -

(he observes the flask,  
empty, on the table)

ALV.

Tut - - to è com - piu - - - to!  
All now is o - - - ver!

-ta. U - di - te le blan - - de, le blan - - de can - zo - - ni va -  
-ing! We list - en to songs, we list - en to songs... Full of in - - no - cent

-ta. U - - di - - te le blan - - de can - zo - - ni va -  
-ing! We list - en to songs Full of in - - no - cent.

-ta. U - - di - - te le blan - - de can - zo - - ni va -  
-ing! We list - en to songs Full of in - - no - cent

-ta. U - - di - - te le blan - - de can - zo - - ni va -  
-ing! We list - en to songs Full of in - - no - cent

(Enters the funereal chamber for a moment; then re-enters)

A

Vuo - to è il cri - stal....  
Empty is the flask....

-gar,....d'u - n'a - - ni - mai - gno - ta è l'e - co fe - del. L'e - stre - ma sua  
glee... From some..... unknown soul... Comes E - chòs re - ply. The last note, as -

-gar,....d'u - n'a - - ni - mai - gno - ta è l'e - co fe - del.....  
glee... From some unk - nown soul Comes soft E - chòs re - ply.....

-gar,....d'u - n'a - - ni - mai - gno - ta è l'e - co fe - del.....  
glee... From some unk - nown soul Comes soft E - chòs re - ply.....

-gar,....d'u - n'a - - ni - mai - gno - ta è l'e - co fe - del.....  
glee... From some unk - nown soul Comes soft E - chòs re - ply.....

A

(exit)

Vo - la su lei.... la mor - - - te.  
Death has for e - - ver claim'd..... her!

no - ta si per - de nel ciel.....  
- cending, Is lost in the sky.....

Ah!.....  
Ah!.....

Ah!.....  
Ah!.....

Ah!.....  
Ah!.....



(Enter Gioconda) (from her hiding place)

pp

GIO. *AND<sup>te</sup> POCO MOSSO*

*AND<sup>te</sup> POCO MOSSO*

*p* O ma-dre mi - - a, nel - li - - so-la fa -  
 O dear - est mo - ther, on yon - - der fa - tal

*ppp*

G

- ta - le fre - nai per te la san - guina - ria bra - ma di re - jet - ta ri -  
 is - land For thy dear sake I check'd the burning im - pulse of a passion dis -

*string. e cres.*

G

- val. Or più tre - men - do, ..... or più tre -  
 - dain'd! Now, more tre - men - - dous, ..... Now, more tre -

*string. e cres.*

*ff*

G

*men - - do è il sa - cri - fi - zio mi - - o... o madre*  
*- men - - dous The sa - cri - fice I'm ma - - king A - las, dear*

*ff*

G

*mi - - a, io la salvo per lui, ah!..... io la sal - vo per*  
*mo - ther I save her but for his sake, Ah!..... I save her,... I save*

*dim. molto*

*dim. molto*

G

*lu - - i, per lui che l'a - - ma!.....*  
*her for his sake, who loves her!.....*

*pp* *ppp* *pp PIÙ MOSSO*

*PIÙ MOSSO (Exit precipitately)*

*rall.*



## ENTRY OF CAVALIERS AND CHORUS

A magnificent hall adjoining the funeral chamber, and splendidly adorned for a festivity. At back, wide entrance door L. A similar door R. completely closed by curtains. A third door opening from the wall L.

Enter Cavaliers, Ladies and Masquers. Alvisc advances to meet them, and exchanges compliments with all who arrive. The Page stands behind him. Gioconda enters, unobserved.

**ALLEGRO**

*pp* *cres.* *ff*

(Alvisc receiving the guests)

*rall.* *pp*

*pp con grasia*  
*MODERATO a guisa di*  
*Minuetto*

*pp* *pp*

Ben-ve-nu - ti mes-se - ril                      Andrea Sa-  
 Worthy friends you are welcome              Andrea Sa-

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by a melodic phrase with a triplet of eighth notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

- grè-do! E - riz - zo, Lo - re - dan! Venier!                      Chi ve-do? I -  
 - gre-do! E - riz - zo, Lo - re - dan! Ve - nier!                      Whom see I? I -

The second system continues the vocal and piano parts. The vocal line has a melodic line with a triplet of eighth notes. The piano accompaniment includes a section marked 'pp' (pianissimo) with a dynamic hairpin.

- sè-po Bar - bari - - go, a noi tor-na-to dal-la pal-li - da Chi - nal  
 - se-po Bar - bari - go, to us re - turning from pale far - distant Chi - nal

The third system continues the vocal and piano parts. The vocal line has a melodic line with a triplet of eighth notes. The piano accompaniment includes a section marked 'pp' (pianissimo) with a dynamic hairpin.

e il ben a - ma - - to cu - gi - - no mio Par - te - ci - pa - zio!  
 And here my much lov'd cou - - sin comes, Parte - ci - pa - zio!

The fourth system continues the vocal and piano parts. The vocal line has a melodic line with a triplet of eighth notes. The piano accompaniment includes a section marked 'pp' (pianissimo) with a dynamic hairpin.



A

O quan - ti bei ca - va - lie - - ril... A -  
Of splen - did knights what a con - course! Pass

A

- van - til Bel - le da - mel A - van - ti, a - van - ti  
on - ward, charming La - dies! Pass onward, pass onward!

A

Bel - le da - - mel Ben - ve - nu - til  
Lovely la - - dies, Ye are wel - come!

A

Ben - ve - nu - ti mes - se - - ril Bei ca - va - lie - ril E  
You, signors, too, are wel - come! Ye Ca - va - liers, ..... And

A

voi, vispi can - tor e ma - sche re, pre - sto scio - gli - te le ca - ro - lee i.  
 you, merry young sing - ers, and mas - kers too, Brighten the re - vel - ry with songs and

*mf*

A

*ALL.<sup>o</sup> MOD.<sup>to</sup> POMPOSO*

can - ti....  
 dan - ces....

Ten.

Bassi

C H O R U S

*ff*

S'in -  
 We

*ALL.<sup>o</sup> MOD.<sup>to</sup> POMPOSO*

*pp*

S'in -  
 We

Sop.

Al - la Cà d'O - ro in - neggiam che in -  
 The House of Gold we sing, We sing Where

- neg - gi al - la Cà d'O - ro al - la Cà d'O - ro in - neggiam che in -  
 sing in praise of the House, the House of Gold we sing, We sing Where

- neg - gi al - la Cà d'O - ro al - la Cà d'O - ro in - neggiam che in -  
 sing in praise of the House, the House of Gold we sing, We sing Where

*ff*



del - le vir - tù .....  
with virtue's lau - - - rel

- trec.cia ai ra - mi d'o - ro del - le vir - tù l'al - - lor, del - le vir -  
twine in gol - den chaplets, With virtue's lau - rel leaves, with vir - tue's  
del - le vir - tù ..... l'al - - lor, del - le vir -  
with virtue's lau - - - rel leaves, with vir - tue's

- trec.cia ai ra - mi d'o - ro del - le vir - tù l'al - - lor, del - le vir -  
twine in gol - den chaplets, With virtue's lau - rel leaves

- trec.cia ai ra - mi d'o - ro del - le vir - tù l'al - - lor, del - le vir -  
twine in gol - den chaplets, With virtue's lau - rel leaves, with vir - tue's

- tù l'al - lor col mir - to del - l'a - mor, s'in - neggi s'in - neggi  
laurel leaves, The myrtles of true love! we sing now, we sing now,  
- tù l'al - lor  
laurel leaves,

- le vir - tù col mir - to del - l'a - mor, s'in - neggi in -  
laurel leaves, The myrtles of true love! we sing now, We  
- tù l'al - lor col mir - to del - l'a - mor, s'in - neggi in -  
laurel leaves, The myrtles of true love! we sing now, We

ppp I. e II.  
III.  
ppp pp  
ppp pp

s'in-neg-gial-la Cà d'Òr che in-treccia che in-treccia in  
*we sing the House of Gold Where laurels, where laurels in*

-neggi-si al-la Cà d'Òr che intreccia che intreccia intreccia in  
*sing now of the House of Gold Where laurels where laurels, in golden*

-neggi-si al-la Cà d'Ò-ro che intreccia che intreccia intreccia in  
*sing now of the House of Gold Where laurels where laurels, in golden*

ra-mi d'òr l'al-lo-ro in-treccia l'al-lor del-la vir-tù  
*cha-plets twine in chaplets are twining are twining lau-rel leaves*

ra-mi d'òr l'al-lo-ro, l'al-lor, l'al-lor del-la vir-tù  
*cha-plets twine in chaplets are twining virtue's lau-rel leaves*

ra-mi d'òr l'al-lo-ro, l'al-lor del-la vir-tù l'al-loro  
*cha-plets twine in chaplets are twining virtue's lau-rel leaves*



col mir - to in - trec - cia col mir - to del - l'a - mor in - treccia in  
with myrtles; are twining with myrtles of true love, are twining

col mir - to, col mir - to del - l'a - mor in - treccia in  
with myrtles, with myrtles of true love, are twining

col mir - to, col mir - to del - l'a - mor in - treccia in  
with myrtles, with myrtles of true love, are twining

*fff*

ra - mi d'ôr del - la vir - tù l'al - lor, l'al - lor col mir - to  
myr - tles of true love with virtue's lau - rels twine The myr - tles

ra - mi d'ôr del - la vir - tù l'al - lor, l'al - lor col mir - to  
myr - tles of true love with virtue's lau - rels twine The myr - tles

ra - mi d'ôr del - la vir - tù l'al - lor, l'al - lor col mir - to  
myr - tles of true love with virtue's lau - rels twine The myr - tles

*p* *legg.* *ff*

del - l'a - mor, col mir - to del - l'a - mor, col mir - to  
 of true love, The myr - tles of true love, The myr - tles

del - l'a - mor, col mir - to del - l'a - mor, col mir - to  
 of true love, The myr - tles of true love, The myr - tles

del - l'a - mor, col mir - to del - l'a - mor, col mir - to  
 of true love, The myr - tles of true love, The myr - tles

*p*

del - - l'a - - mor.  
 of true love

del - - l'a - - mor. S'in - neg - gi  
 of true love. We sing now

del - - l'a - - mor. S'in - neg - gi  
 of true love. We sing now

*ff*



al - la Cà d'O - ro in - neggiam che in - treccia ai ra - mi  
*The House of Gold, of Gold we sing Where twine in gol - den*

al - la Cà d'O - ro al - la Cà d'O - ro in - neggiam che in - treccia ai ra - mi  
*praise to the House of Gold, the House of Gold we sing Where twine i : gol - den*

al - la Cà d'O - ro al - la Cà d'O - ro in - neggiam che in - treccia ai ra - mi  
*praise to the House of Gold, the House of Gold we sing Where twine in gol - den*

l'al - lor.....  
 - rel leaves.....

d'o - ro del - le vir - tù l'al - lor in - treccia in rami, in ra - mi  
*chaplets, with virtue's lau - - rel leaves, Where twine, where twine in gol - den*

d'o - ro del - le vir - tu l'al - lor in - treccia in rami, in ra - mi  
*chaplets, with virtue's laurel leaves, Where twine, where twine in gol - den*

d'o - ro del - le vir - tù in - treccia in rami, in ra - mi  
*chaplets, with Laurel leaves, Where twine, where twine in gol - den*

*f cres.*

*stringendo il tempo*

d'òr, in - treccia in ra - mi d'òr del - le vir - tù l'al - lor al mir - to  
 wreaths, Where twine in gol - den wreaths Twine virtue's laurels twining with the

d'òr, in - treccia in ra - mi d'òr del - le vir - tù l'al - lor al mir - to  
 wreaths, Where twine in gol - den wreaths Twine virtue's laurels twining with the

d'òr del - le vir - tù l'al - lor al mir - to  
 wreaths her wreaths, her wreaths are twining with the

*stringendo il tempo*

*ff* *sempre più rinvivando*

del - - l'a - - mor, s'in - neg - gi s'in - neg - gi al - la Cà  
 myr - - tles of Love. We sing now, we sing the House of

del - - l'a - - mor, s'in - neg - gi s'in - neg - gi al - la Cà  
 myr - - tles of Love. We sing now we sing the House of

del - - l'a - - mor, s'in - neg - gi s'in - neg - gi in - neg - gi -  
 myr - - tles of Love. We sing now, we sing now the House of

*ff* *sempre più rinvivando*



d'O-ro, al - la Cà d'Ôr..... al - la Cà d'Ôr.....  
 Gold, the House of Gold..... The House of Gold!.....

d'O-ro, al - la Cà d'Ôr..... al - la Cà d'Ôr.....  
 Gold, the House of Gold..... The House of Gold!.....

- si al - la Cà d'Ôr..... al - la Cà d'Ôr.....  
 Gold, the House of Gold..... The House of Gold!.....

REC.<sup>VO</sup> AND DANCE OF THE HOURS

ALVISE

MODERATO

Gra - - - zie vi  
Thanks let me

ren - do per le vo - stre lau - di, cor - te.sia - mi - ci.  
of - fer ye for these kind prai - ses, These accents courteous!

A più leggiam di ga - u - di o - ra v'invito.  
And now to ga - yer spectacles let me invite ye.

Ec - co u - na maschera - - ta di va - ghe dan - za -  
Hi - ther come the masque - ra - - ders, A troop of love - ly

MODERATO

*pp*

*pp*



A

. tri - ci. O - gnu - na è or - na - ta di bel.  
 dan - cers; Each one is glow - ing with

A

. lez - - za e ful - go - re e tut - te in  
 beau - ty and ardour; In grace - ful

A

gi - - ro rappre - sentan l'o - re.  
 move - ments the Hours re - pre - sent - ing.

ALL<sup>o</sup> BRILLANTE

A

a piacere

S'in - co - min - ci la dan - za.  
 And their dance now commen - ces.

col canto

pp

pp legatissimo

m.s.

THE HOURS OF THE DAY-BREAK

ANDANTE POCO MOSSO  
pp leggerissimo



sempre *pp*

This system contains two staves. The upper staff features a series of sixteenth-note chords, each marked with a '6' above it, indicating a sixteenth-note sextuplet. The lower staff provides a harmonic accompaniment with sustained notes and some rhythmic movement.

8 *tr*

This system continues the musical piece. The upper staff has more sextuplets and a triplet of eighth notes marked with an '8' and a 'tr' (trill) above it. The lower staff continues with a steady accompaniment.

*pp*

This system shows a change in the lower staff's accompaniment, with a 'pp' (pianissimo) dynamic marking. The upper staff continues with sixteenth-note chords.

This system features a more complex texture in the upper staff with sixteenth-note chords and some melodic lines. The lower staff has a long, sustained note in the bass.

This system continues the intricate sixteenth-note patterns in the upper staff, while the lower staff maintains its accompaniment.

This system concludes the page with dense sixteenth-note chords in the upper staff and a final accompaniment line in the lower staff.

ENTER THE HOURS OF THE DAY.

C H O R U S

S. *ff* Pro - di - - - gio! *pp* In -  
 'Tis won - - - drous, En -

T. *ff* Pro - di - - - gio! *pp* In -  
 'Tis won - - - drous, En -

B. *ff* Pro - di - - - gio! *pp* In -  
 'Tis won - - - drous, En -

*ppp*

- can - - - to!  
 - chant - - - ting!

*ppp*

- can - - - to!  
 - chant - - - ting!

*ppp*

- can - - - to!  
 - chant - - - ting!

*dim.*

*p*

*pp*



DANCE OF THE HOURS OF THE DAY

MODERATO

leggerissimo con grazia

The first system of music features a treble and bass clef. The treble clef contains a complex, flowing melodic line with many sixteenth and thirty-second notes. The bass clef provides a simple harmonic accompaniment with quarter and eighth notes. The tempo is marked 'MODERATO' and the performance instruction is 'leggerissimo con grazia'.

affrett. in tempo

pp

The second system continues the piece. The treble clef has a more rhythmic and accented melodic line. The bass clef accompaniment remains simple. Performance instructions include 'affrett.' (rushing) and 'in tempo' (returning to the original tempo), along with the dynamic marking 'pp' (pianissimo).

mf

pp

The third system shows a change in dynamics. The treble clef has a melodic line with some slurs. The bass clef accompaniment is consistent. Performance instructions include 'mf' (mezzo-forte) and 'pp' (pianissimo).

pp stacc.

leggero

The fourth system features a more detached and lighter feel. The treble clef has a melodic line with staccato markings. The bass clef accompaniment is simple. Performance instructions include 'pp stacc.' (pianissimo staccato) and 'leggero' (light).

8-----

The fifth system concludes the piece. The treble clef has a melodic line with a final flourish. The bass clef accompaniment is simple. A fermata is placed over the final measure of the treble clef, with the number '8' above it, indicating an eight-measure rest.

8. *p* *pp*

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present in the first measure, and *pp* (pianissimo) in the second measure. An 8-measure slur is indicated above the treble staff.

8. 8. 8.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures. Three 8-measure slurs are indicated above the treble staff.

8. 8. 8. 8. *f*

Third system of musical notation. The treble staff continues with intricate melodic patterns. A dynamic marking of *f* (forte) is present in the second measure. Four 8-measure slurs are indicated above the treble staff.

8. *pp*

Fourth system of musical notation. The treble staff features a more active melodic line. A dynamic marking of *pp* (pianissimo) is present in the second measure. One 8-measure slur is indicated above the treble staff.

8. 8. 8. 8.

Fifth system of musical notation. The piece continues with consistent melodic and harmonic development. Four 8-measure slurs are indicated above the treble staff.

8. 8.

Sixth system of musical notation, the final system on the page. It concludes the piece with a final melodic phrase in the treble staff and a harmonic resolution in the bass staff. Two 8-measure slurs are indicated above the treble staff.



ENTER THE HOURS OF THE EVENING.

*p stacc.*

*p stacc.*

8

8

8

## ENTER THE HOURS OF THE NIGHT.

*p* *espressivo*

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). The music begins with a piano (*p*) and *espressivo* marking. The upper staff features a melodic line with a long slur over the first four measures, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece, maintaining the same key signature and tempo. The melodic line in the upper staff continues with a similar phrasing, and the accompaniment in the lower staff provides a steady harmonic support.

The third system shows further development of the musical themes. The upper staff has a more active melodic line with some grace notes, and the lower staff continues with its accompaniment.

The fourth system features a more complex melodic line in the upper staff, including some chromaticism and grace notes. The lower staff accompaniment remains consistent in style.

The fifth system continues the piece, with the upper staff showing a more rhythmic and melodic pattern. The lower staff accompaniment provides a solid foundation.

The sixth and final system of the page concludes the piece. The upper staff has a more active melodic line, and the lower staff accompaniment provides a solid foundation.





*p*

*pp* *f* *p*

*p leggere* *f* *p*

*p leggere* *p*

*espressivo* *cres. e string.*

*ff*



pp  
pp sotto voce

morendo  
ppp  
rall.

ALL. VIVACISSIMO

p

p

p stacc.  
CON MOLTO BRIO  
p stacc.

p stacc.  
f  
p stacc.  
f

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* is present at the end of the system, along with an 8-measure repeat sign.

Second system of musical notation. The right hand features a complex, rapid passage of chords and eighth notes. The left hand continues with a steady eighth-note accompaniment. A dynamic marking of *pp leggerissimo* is present at the beginning of the system.

Third system of musical notation. The right hand continues with a complex, rapid passage of chords and eighth notes. The left hand continues with a steady eighth-note accompaniment.

Fourth system of musical notation. The right hand continues with a complex, rapid passage of chords and eighth notes. The left hand continues with a steady eighth-note accompaniment.

Fifth system of musical notation. The right hand features a complex, rapid passage of chords and eighth notes. The left hand continues with a steady eighth-note accompaniment. A dynamic marking of *pp leggerissimo* is present at the beginning of the system.

Sixth system of musical notation. The right hand continues with a complex, rapid passage of chords and eighth notes. The left hand continues with a steady eighth-note accompaniment.



First system of musical notation. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment. The dynamic marking *p sottovoce* is present in the right hand.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a consistent accompaniment. The dynamic marking *cres.* is placed in the left hand.

Third system of musical notation. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamic markings *p* and *cres.* are present in the right and left hands respectively.

Fourth system of musical notation. The right hand features a melodic line with slurs, and the left hand has a steady accompaniment. The dynamic marking *f* is present in the right hand.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment. The dynamic marking *ff* is present in the right hand.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment. The dynamic marking *p* is present in the right hand.

sf *p stacc.* sf *p*

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include *sf* and *p*, with *p stacc.* marking a section.

sf *p stacc.* sf *p*

Second system of a piano score, continuing the melodic and accompanimental lines from the first system. Dynamics include *sf* and *p*, with *p stacc.* marking a section.

*pp cres. molto* *f*

Third system of a piano score. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamics include *pp cres. molto* and *f*.

*pp cres. molto* *f*

Fourth system of a piano score, continuing the melodic and accompanimental lines. Dynamics include *pp cres. molto* and *f*.

*pp*

Fifth system of a piano score. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamics include *pp*.

*f con brio*

Sixth system of a piano score. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamics include *f con brio*.



First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and slurs. Dynamic markings *p* and *f* are placed between the staves. A first ending bracket with a repeat sign is located at the beginning of the system.

Second system of musical notation, continuing the piece. It includes dynamic markings *p*, *f*, and *ff*. A first ending bracket with a repeat sign is present at the end of the system.

Third system of musical notation, featuring a *ff* dynamic marking. A first ending bracket with a repeat sign is at the beginning of the system.

Fourth system of musical notation, showing a continuation of the complex texture. A first ending bracket with a repeat sign is at the beginning of the system.

Fifth system of musical notation, concluding the page. It features a first ending bracket with a repeat sign at the beginning and a final cadence at the end.

# SCENA AND FINALE N. 3. CONCERTED ENSEMBLE.

**PIANO**

*ALLEGRO MOLTO*

*f*

GIOCONDA

Oh ma - dre!  
My mo - ther!

(dragging in La Cieca) Lasciami! ohimè!.....  
Let me go! Ah me!.....

Vie - ni!  
Come.... on!

(to La Cieca)  
Qui che fai  
what dost thou

S  
U  
P  
R  
O  
R  
T  
E  
N  
C  
H  
B  
A  
S  
S  
I

La Cie - ca!  
La Cie - ca!

La Cie - ca!  
La Cie - ca!

La Cie - ca!  
La Cie - ca!



LA CIECA

Pre.  
For

BAR.

Nelle vie.ta.te stan.ze io la sor . pre . si al ma.le.fi.cio inten.ta!  
*In the forbidden chambers I just now caught her, intent upon some malice!*

A

tu?  
here?

( The passing bell for the dying and dead is heard slowly tolling)

C

-ga . va per chi muor.  
*her, just dead, I prayed!*

S.

Per chi muor? che di' tu?  
*Her just dead? What sayst thou?*

I.

Per chi muor? che di' tu?  
*Her just dead? What sayst thou?*

B.

Per chi muor? che di' tu?  
*Her just dead? What sayst 'hou?*

Campana

(in an undertone to Barnaba)

Un' a - go - nia!  
The knell of death!

*p* Qual suon fu - rie - bre!  
That sound fu - ne - re - al!

*p* Qual suon fu - ne - bre!  
That sound fu - ne - re - al!

*p* Qual suon fu - ne - bre!  
That sound fu - ne - re - al!

per chi? For whom?  
BAR. (sotto voce to Enzo)

Per Laura! Or - ror! Che più mi  
For Lau - ra! O Heav'n! What now re -

Per La - u - ra!  
For Lau - ra.

*pp*

ALL.<sup>to</sup> CON BRIO

re - sta se quell' angiol muor?...  
ALV. - mains for me, if she be dead?.... (with sudden animation)

E che? La gioia spar - ve!  
What now? joy is immor - tal!

*pp*

ALL.<sup>to</sup> CON BRIO



A

Se ga - io è Bado - e - ro, chi ha fra gli o - spi - ti suoi drit - to al do -  
 If gay is Bado - e - ro, Who, amongst all his guests, has the right to be

ENZO (advancing)

Io l'ho più ch'al - - tri!  
 I! - of all o - - thers!

A

Lo - re? Tu? ma tu chi  
 gloomy? Thou? But who art

Presto

(unmasking)

E

Il tuo proscritto io son, En - zo Gri - mal - do, Pren - ce di San - ta -  
 By thee I was pros - cribb'd, En - zo Gri - mal - do, Prince of San - ta -

A

sei? thou?

ten.

ALLEGRO

E

-fior! Pa - tria e a - mor tu  
 -fior! My coun - try, my love, were

ALLEGRO

E  
 m'hai ru - ba - toun di... or com - piil tu - o de.  
 stol'n from me by thee. Of crime thou mcyst now fill up the

E  
 - lit.to!  
 measure!  
 ALV.

S.  
 Auda - cia! Bar - naba, sul ca - potuo ri -  
 Auda - cious! Bar - naba, thy head for him shall

S.  
 Au - da - cia! or - ror!.....  
 Au - da - cious! He dies!.....

T.  
 Au - da - cia! or - ror!.....  
 Au - da - cious! He dies!.....

C  
 Au - da - cia! or - ror!.....  
 Au - da - cious! He dies!.....

H  
 Au - da - cia! or - ror!.....  
 Au - da - cious! He dies!.....

O  
 Au - da - cia! or - ror!.....  
 Au - da - cious! He dies!.....

R  
 Au - da - cia! or - ror!.....  
 Au - da - cious! He dies!.....

C  
 Au - da - cia! or - ror!.....  
 Au - da - cious! He dies!.....

H  
 Au - da - cia! or - ror!.....  
 Au - da - cious! He dies!.....

O  
 Au - da - cia! or - ror!.....  
 Au - da - cious! He dies!.....

R  
 Au - da - cia! or - ror!.....  
 Au - da - cious! He dies!.....

C  
 Au - da - cia! or - ror!.....  
 Au - da - cious! He dies!.....

A  
 - spon - di del co - dar - do insul - ta - tor!.....  
 ans - wer, Should the vile in - sul - ter es - cape!.....

A  
 - spon - di del co - dar - do insul - ta - tor!.....  
 ans - wer, Should the vile in - sul - ter es - cape!.....

A  
 - spon - di del co - dar - do insul - ta - tor!.....  
 ans - wer, Should the vile in - sul - ter es - cape!.....

A  
 - spon - di del co - dar - do insul - ta - tor!.....  
 ans - wer, Should the vile in - sul - ter es - cape!.....

A  
 - spon - di del co - dar - do insul - ta - tor!.....  
 ans - wer, Should the vile in - sul - ter es - cape!.....



GIO.

*ben insieme*

D'un vampiro fa . tal la man . . . su noi pas . sò e inte . da fu . ne .  
As if o . ver our brows a vam - pire's hand had pass'd, A shudder takes the

LA CIECA

D'un vampiro fa . tal la man . . . su noi pas . sò e inte . da fu . ne .  
As if o . ver our brows a vam - pire's hand had pass'd, A shudder takes the

ENZO

D'un vampiro fa . tal la man . . . su noi pas . sò e inte . da fu . ne .  
As if o . ver our brows a vam - pire's hand had pass'd, A shudder takes the

BAR.

D'un vampiro fa . tal la man . . . su noi pas . sò e inte . da fu . ne .  
As if o . ver our brows a vam - pire's hand had pass'd, A shudder takes the

ALV.

D'un vampiro fa . tal la man . . . su noi pas . sò e inte . da fu . ne .  
As if o . ver our brows a vam - pire's hand had pass'd, A shudder takes the

S.

*ben insieme*

D'un vampi . ro fa . tal la man . . . su noi pas . sò e inte . da fu . ne .  
As if o . ver our brows a vam - pire's hand had pass'd, A shudder takes the

T.

D'un vampi . ro fa . tal la man . . . su noi pas . sò e inte . da fu . ne .  
As if o . ver our brows a vam - pire's hand had pass'd, A shudder takes the

B.

D'un vampi . ro fa . tal la man . . . su noi pas . sò e inte . da fu . ne .  
As if o . ver our brows a vam - pire's hand had pass'd, A shudder takes the



G  
*.ral o.gni fa . ce mu . tò.*      *Un si . nistro baglior le fron . ti il . lumi .*  
*place of the smiles that each wore:*      *With a si . nister gleam our fore . heads are il .*

C  
*.ral o.gni fa . ce mu . tò.*      *Un si . nistro baglior le fron . ti il . lumi .*  
*place of the smiles that each wore:*      *With a si . nister gleam our fore . heads are il .*

E  
*.ral o.gni fa . ce mu . tò.*      *Un si . nistro baglior le fron . ti il . lumi .*  
*place of the smiles that each wore:*      *With a si . nister gleam our fore . heads are il .*

B  
*.ral o.gni fa . ce mu . tò.*      *Un si . nistro baglior le fron . ti il . lumi .*  
*place of the smiles that each wore:*      *With a si . nister gleam our fore . heads are il .*

A  
*.ral o.gni fa . ce mu . tò.*      *Un si . nistro baglior le fron . ti il . lumi .*  
*place of the smiles that each wore:*      *With a si . nister gleam our fore . heads are il .*

*.ral o.gni fa . ce mu . tò.*      *Un si . nistro baglior le fron . ti il . lumi .*  
*place of the smiles that each wore:*      *With a si . nister gleam our fore . heads are il .*

*.ral o.gni fa . ce mu . tò.*      *Un si . nistro baglior le fron . ti il . lumi .*  
*place of the smiles that each wore:*      *With a si . nister gleam our fore . heads are il .*

*.ral o.gni fa . ce mu . tò.*      *Un si . nistro baglior le fron . ti il . lumi .*  
*place of the smiles that each wore:*      *With a si . nister gleam our fore . heads are il .*



*pp sotto voce*

G  
 .nò, no, gio.ia più re.gnar nella fe . sta non può!  
 -lum'd, *And gay lighthearted joy at the feast reigns no more!*

C  
*pp*  
 .nò, no, gio.ia più re.gnar nella fe . sta non può!  
 -lum'd, *And gay lighthearted joy at the feast reigns no more!*

E  
*pp* (aside)  
 .nò, no, gio.ia più re.gnar nella fe . sta non può!(O mia stel . la d'a.  
 -lum'd, *And gay lighthearted joy at the feast reigns no more!(O bright star of my*

B  
*pp*  
 .nò, no, gio.ia più re.gnar nella fe . sta non può!  
 -lum'd, *And gay lighthearted joy at the feast reigns no more!*

A  
*pp*  
 .nò, no, gio.ia più re.gnar nella fe . sta non può!  
 -lum'd, *And gay lighthearted joy at the feast reigns no more!*

*pp sotto voce*

.nò, no, gio.ia più re.gnar nella fe . sta non può!  
 -lum'd, *And gay lighthearted joy at the feast reigns no more!*

*pp*

.nò, no, gio.ia più re.gnar nella fe . sta non può!  
 -lum'd, *And gay lighthearted joy at the feast reigns no more!*

*pp*

.nò, no, gio.ia più re.gnar nella fe . sta non può!  
 -lum'd, *And gay lighthearted joy at the feast reigns no more!*

*p*

(aside)

G O tor - tu - . . . ra cru - del!  
Cru - el tor - . . . tures are mine!

E - mor, o mio Nume fe.  
soul, E - ver constant and

(to La Cieca)

B Ah! giu - . . ro al ciel,  
Ah! hear me swear  
(gloomily looking at Enzo)

A Nel ful -  
Mid the

*p* 3 3 3 3  
D'unvampiro fa.tal l'a.la fred.da pas - sò  
As if over our brows had a vampire's hand pass'd,

*p* 3 3  
l'a.la fred.da pas - sò  
had a vampire's hand pass'd,

*p* 3 3  
D'unvampiro fa.tal fa - . . . tal  
As if over our brows a - . . . las



G  
i - nau - di - - - to mar -  
E - vil fa - - - ted am

C

E  
- del,  
sweet,

B  
giu - - - - ro al  
Hear me -

A  
- go - - re  
splen - - dor

e in squallor fu - ne - ral  
shudders now take the place

e in squallor fu - ne - ral  
shudders now take the place

e in squallor fu - ne -  
shudders now take the





G *pp* *corte*  
O tor.  
Cru - el

C *pp*  
O fa.  
O thou

E *pp*  
-giun - - go, mio Nu.me, nel ciel, ti rag.  
Hea - - ven, in Heaven shall meet! we in

B *pp*  
-detta oggi - mai sfuggir.mi non può, no, sfug.  
day be re - veng'd! Too long I've been brav'd! No es

A *pp*  
ca - - - va - - - lier, fia fu.  
Ca - - - va - - - lier! 'Twill be

*pp* *corte*  
o - gni fa - ce mu.to in squal.  
Shudders now take the place, take the

*pp*  
fa - ce mu - to in squal.  
smiles that we wore take the

*pp*  
o - gni fa - ce mu - to in squal.  
of the smiles that we wore take the

G

- tu - - - - ra cru - del!  
tor - - - - tures ere mine!

C

- tal de - la - tor!  
vile, ha - ted spy!

E

- giun - - - - go nel ciel!)  
Hea - - - - ven shall meet!)

B

- gir - - - - mi non può!  
- cape for thee now!

A

- ne - - - - sta per tel  
fa - - - - tal for thee!

- lor fu - ne - ral!  
place. of the smiles!

- lor fu - ne - ral!  
place. of the smiles!

- lor, in squallor fu - ne - ral, fu - ne - ral!  
place of the smiles, take the place of the smiles!



(aside)

ENZO *p* *dolciss. con passione*

(Già ti veggo immota e smorta  
I behold thee motionless, pallid,

*pp* *delicato assai*

tutta avvolta in bianco vel, tut. ta avvolta in bianco vel,  
shrouded in thy snowy veil, shrouded in thy snowy veil,

tu sei morta, tu sei morta,  
Thou art dead, love, Thou art dead, love,

*cres. appass.*

*cres.*

an - giol mio, an - giol mio.....dolce e fe -  
Ah my darling Ah my darling.....hopeless I

*ff*

Molto largamente  
aside

GIO

Scor - re il pian - to a stif - la a stil - la  
Sad - ly fall..... the tear - drops, the tear - drops

LA CIECA

Le tue la - gri - me, o Gio - con - da,  
Thou art weep - ing, o Gio - con - da,

E

.del!) wail!  
Su di me piombi la  
The sharp axe for me is

BAR.

Ce - di al - fi - ne, del la mia ma - no  
Yield thee! Yield thee! all a - round thee

ALV.

Ma già ap - pre - sto a' tuoi sgo - men - ti  
But ere long, new scenes of hor - ror

S.e Cont. Molto largamente

S

Spa - ven - te - vo - le fe - sti - no!  
Feast - ing turns..... to de - so - la - tion!

T.

Spa - ven - te - vo - le fe - sti - no!  
Feast - ing turns..... to de - so - la - tion!

C

Spa - ven - te - vo - le fe - sti - no!  
Feast - ing turns..... to de - so - la - tion!

Molto largamente

8.....



G  
*ff*  
 nel si - len - zio del do - lo - re.  
 In the si - lence of des - pair.....

C  
*ff*  
 chè non ver - si sul mio co - re?  
 Let me fold..... thee to my breast!.....

E  
 scu - re, piom - bi su me la scu - re.  
 wait - ing; For me the axe is wait - ing;

B  
*ff*  
 ve - di qui l'o - pra fa - ta - le.  
 See what pow'r I have for ill!.....

A  
*ff*  
 nuo - va sce - na di ter - ro - re!  
 Shall from thee at - ten - tion claim.....

*ff*  
 spa - ven - te - vo - le fe - sti - no!  
 yes 'tis chang'd..... to de - so - la - tion!

*ff*  
 spa - ven - te - vo - le fe - sti - no!  
 yes 'tis chang'd..... to de - so - la - tion!

*ff*  
 spa - ven - te - vo - le fe - sti - no!  
 yes 'tis chang'd to de - so - la - tion!

*ff* *p*

*Più Rarvato: animando a poco a poco*

G

*p*

Per lei  
For her

(to Barnaba, energetically)

O fa - tal de - la - tor!  
O thou vile ha - ted spy!

E

(to La Cieca)

Giuro al cie - lo, se jer  
Yes, I swear, though last night

A

Tu sa - pra - - - i, se in -  
Thou shalt soon see if

S. e. C.

*p* Te - - - tri e -  
joy turns to

T.

*p* Te - - - tri e -  
joy turns to

1<sup>mi</sup> B.

*p* Te - - - tri e -  
joy turns to

2<sup>di</sup> B.

*p*

*Più Rarvato: animando a poco a poco*

Più la gio - ia re  
And gay light hear - ted



G  
ven - - - ne a mo - ri! *he..... came to die!*

C  
se tra - fit - to al - cun fu, *I too well know thee now!*

E  
Tu sei mor - - - tal.. *Thou art dead, love!*

B  
quel - la rea ti sal - vò, *Thanks to her, thou wert sav'd,*

A  
.van ..... se in - - van si at -  
*I..... am watch - - ful,*

.ven - - - - - ti!  
*mourn - - - - - ing!*

.ven - - - - - ti!  
*mourn - - - - - ing!*

.ven - - - - - ti!  
*mourn - - - - - ing!*

.gnar, *joy* *più la gio - ia re -*  
*And gay light hearted*

G  
 Per lei  
 For her

C  
 ri - co - no - sco la man,  
 If a death wound was giv'n,

E  
 B  
 la ven - det - ta oggi - mai  
 I'll to - day be re veng'd!

A  
 - ten - ti del mio  
 watch - ful of the

te - tri e -  
 joy turns to

te - tri e -  
 joy turns to

te - tri e -  
 joy turns to

- gnar joy, nel - la fe - sta non  
 joy, at the feast reigns no



G *cres.*  
 ven - - - ne a mo - rir!  
 he..... came to die!

C  
 l'as.sas.s) - no sei tu!  
 the as - sas - sin, 'twas thou!

E  
 l'an - - giol mi - - o!..  
 Ah my dar - - ling!

B  
 più sfug - gir. mi non può!  
 There's from me no es - cape!

A  
 no - - - - me, del mio  
 ho - - - - nour of my

.ven - - - - ti! au -  
 mourn - - - - ing Mid

.ven - - - - ti! au -  
 mourn - - - - ing Mid

.ven - - - - ti! au  
 mourn - - - - ing Mid

può!  
 more!

più la gio - ia re  
 At the feast reigns no

*animatissimo*

G I nau-di-to mar-  
True Love's mar-tyr is

C ri-co-no-sco la man,  
If a death wound was giv'n,

E

B la ven-det.ta oggi.mai  
I'll to-day be re-ven-g'd

A no me al pu-ro o  
name, of my proud

da-cie or  
hor-rors so

da-cie or  
hor-rors so

da-cie or  
hor-rors so

-gnar more!  
nel.la fe-sta non  
at the feast reigns no



G  
-tir!  
he!

qui ve-nuto è per lei..... a mo-rir, per  
He dies for her, for her.... came to die! For

C  
l'assassino sei tu,  
the assassin, 'twas thou!

si,.....la tua man!  
yes,..... it was thou!

E  
tu sei mor - - - ta,  
Ah my dar - - - ling,

mio Nu - me fe-del, mia  
my dar - ling lost love! Bright

B  
no, sfuggirmi non può,  
There's from me no es-cape,

no,..... piu sfuggir  
No!... no es-cape

A  
-nor!  
na-ne!

si,  
yes,

or.....tu sa-prai,  
thou... shall soon see

S.e.C.  
-ren - - - de!  
fear - - - ful

La gio - ia re-gnar, la  
Gay light....hear ted joy, Gay

T.  
-ren - - - del  
fear - - - ful

La gio - ia re-gnar, la  
Gay light....hear ted joy, Gay

B.  
può!.....  
more.....

La gio - ia re-gnar, la  
Gay light....hear ted joy, Gay

G 47470 G

*staccato* (aside to Barnaba)

lei..... a mo.rir, per lei qui ven.ne a mo.rir! Se lo salvie addr.cial  
her.....came to die For her, for her he came to die! Do thou save him,bring him

o..... de.la.tor, co.no.sco l'as.sas.sin, sei tu!  
a.....fa.tal spy, 'twas thou, 'twas thou th'as.sas.sin wert!

stel.la d'amor, sei mor.ta, o Nu.me mio fe.del!  
star..... of my soul! And thou, a.las, a.las art dead!

no..... più non può, ah no, sfug.gir.mi più non può!  
No!..... no es.cape, ah no! from me there's no es.cape!

or..... tu sa.praise in.van si at.ten.ti al mio o.nor!  
Thou....shalt soon see if I am guar.dian of my name!

*staccato*

gio.la re.gnar, ah no, re.gnar qui più non può!  
light.....hearted joy, ah no, can reign, can reign no more!

gio.la re.gnar, ah no, re.gnar qui più non può!  
light.....hear.ted joy, ah no, can reign, can reign no more!

gio.la re.gnar, ah no, re.gnar qui più non può!  
light.....hear.ted joy, ah no, can reign, can reign no more!

8.....

*staccato* *p*



*poco rall.*

G  
 li - do, lag - giù presso al Redentor, il mio corpo t'abbandono, o ter - ri - bile can -  
*safe out there, Close by the Redentor, and then this body I'll surrender To thee, fearfullest of*

*poco rall.*

*a tempo*

G  
 - tor.  
 LA CIECA  
 men!

BAR.. (to Gioconda) *Fi - glia mia, fi - glia*  
*Daugh - ter dear, Daugh - ter*

ALV. *Di - spera - to è que - sto do - no, pur lo accet - ta il tuo can -*  
*Though despair.....may prompt thy of - fer, I ac - cept..... it for my*

S.e.C. *Tu sa - prai se in*  
*Thou shall soon see, Yes*  
*pp sotto voce*

S  
 T. *Spa - ven - te - vo - le fe . . .*  
*Mourn - ful feast, soon de - so - . . .*  
*pp*

C  
 B. *Spa - ven - te - vo - le fe . . .*  
*Mourn - ful feast, soon de - so - . . .*  
*pp*

*Spa - ven - te - vo - le fe . . .*  
*Mourn - ful feast, soon de - so - . . .*

*a tempo*

*string. e animando*

G *pp*  
Oh cru - del, cru - del tor - men - to! qui per lei, per  
Oh what cru - el, cru - el tor - ments! Here for her, for

C *pp*  
mia, le tue la - gri - me, o Gio - con - da, chè non ver - si,  
dear, Thou art wee - ping, o Gio - con - da, Let me fold thee

ENZO *pp*  
Su di me piom - bi la scu - re, s'a - pra, s'a - pra il  
The sharp axe for me is wait - ing; O - pens wide a

B *pp*  
tor. Al de - stin spie - ta - to ir - ri - do, pur d'a - ver - ti,  
part, And the bitt'r - est fate will wel - come Once to press thee

A *pp*  
van, tu sa - prai se in - van siat - ten - ti del mio no - me,  
thou shalt soon see if I am watch - ful of the ho - nour

*string. e animando*

*pp*  
-stin! Co - me ra - pi - da di - scen - de, ra - pi - da di -  
-late! Ah how ra - pid - ly des - cend - ing, ra - pid - ly des -

*pp*  
-stin: Co - me ra - pi - da di - scen - de, ra - pi - da di -  
-late! Ah how ra - pid - ly des - cend - ing, ra - pid - ly des -

*pp*  
-stin! Co - me ra - pi - da di - scen - de, ra - pi - da di -  
-late! Ah how ra - pid - ly des - cend - ing, ra - pid - ly des -

*string. e animando*



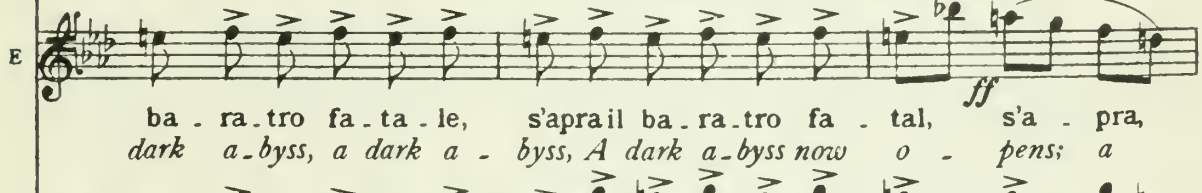
*incalz.* *a poco a poco allarg:.....*



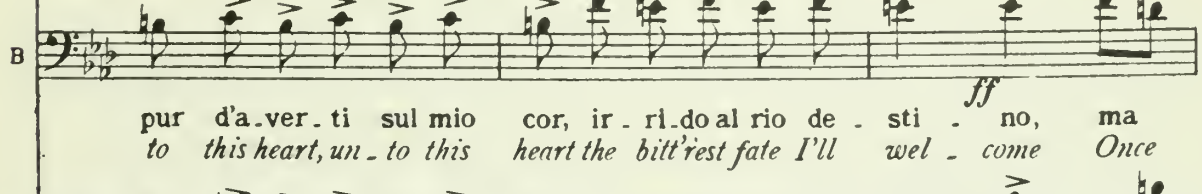
G lei, qui ven-ne a mo - rir, qui ven-ne a mo - rir! ah!  
her, for her he came to die, For her he came to die! Ah!



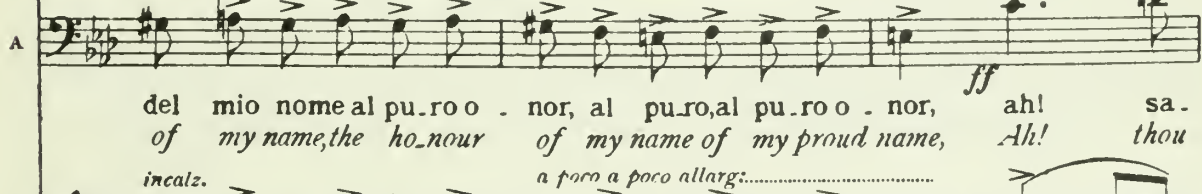
C chè non ver-si sul mio cor, non ver-si sul mio cor? ah!  
Let me fold thee to my heart, yes, fold thee to my heart! Ah!



E ba - ra - tro fa - ta - le, s'apra il ba - ra - tro fa - tal, s'a - pra,  
dark a - byss, a dark a - byss, A dark a - byss now o - pens; a

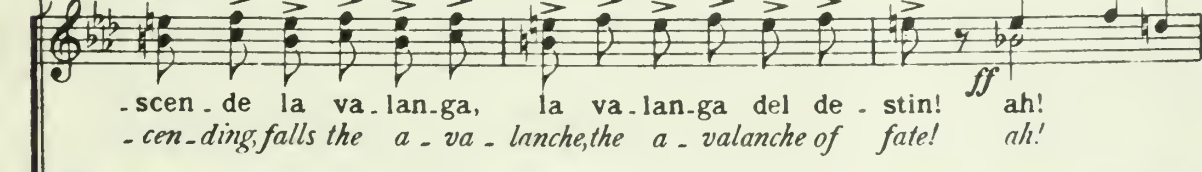


B pur d'a-ver-ti sul mio cor, ir - ri-do al rio de - sti - no, ma  
to this heart, un - to this heart the bit'test fate I'll wel - come Once



A del mio nome al pu-ro o - nor, al pu-ro, al pu-ro o - nor, ah! sa -  
of my name, the ho-nour of my name of my proud name, Ah! thou

*incalz.* *a poco a poco allarg:.....*



-scen - de la va - lan - ga, la va - lan - ga del de - stin! ah!  
- cen - ding, falls the a - va - lanche, the a - valanche of fate! ah!



-scen - de la va - lan - ga, la va - lan - ga del de - stin! ah!  
- cen - ding, falls the a - va - lanche, the a - valanche of fate! ah!



-scen - de la va - lan - ga, la va - lan - ga del de - stin! ah!  
- cen - ding, falls the a - va - lanche, the a - valanche of fate! ah!

*incalz.* *a poco a poco allarg:.....* *presanti*



-scen - de la va - lan - ga, la va - lan - ga del de - stin! ah!  
- cen - ding, falls the a - va - lanche, the a - valanche of fate! ah!

G  
 ..... sanguina il mio co.re.  
 .....this sad heart is breaking!

C  
 chè non ver.si sul mio co.re?  
 Let me fold thee to my heart, love!

E  
 s'apra il ba.ra.tro fa.ta.le.  
 dark a-byss be-fore me o-pens!

B  
 pur d'a.ver.ti sul mio co.re, pur d'a.ver.ti, pur d'a.ver.ti sul mio  
 once to press thee to this heart, To press thee, once to press thee, press thee to my

A  
 -prai, saprai se invan si at.ten.ti del mio no.me, del mio nome al pu.ro o.  
 soon shalt see that I am watchful, watchful guardian of the honour of my

co.me ra.pi.da di.scen.de la va.lan.ga, la va.lan.ga del de.  
 Ah, how ra-pid-ly des-cending, Falls the a-va-lanche, the a-valanche of

co.me ra.pi.da di.scen.de la va.lan.ga, la va.lan.ga del de.  
 Ah, how ra-pid-ly des-cending, Falls the a-va-lanche, the a-valanche of

co.me ra.pi.da di.scen.de la va.lan.ga, la va.lan.ga del de.  
 Ah, how ra-pid-ly des-cending, Falls the a-va-lanche, the a-valanche of

*pesante*

*pesante*

*pesante*



*a tempo*

G  
*p* Scor . . . re il pian . . . to a  
 Sad . . . ly fall the

C  
 Le tue la . . . gri . me,  
 Thou art weep . . . ing

E  
*p* Già ti veg . . . go  
 I be . hold thee

B  
 cor, di . spe . rato è il tuo don,  
 heart, though thou'rt urg'd by despair. il tuo don,  
 Yet the pact

A  
 . nor, tu saprai se si at . tenti al . l'onor,  
 name! yes, to me unstain'd ho . nour is dear.

*a tempo*

*p*  
 . stin! Tri . stie . venti! au . dacie or.  
 fate! Mourn . ful feasting! fearful

*p*  
 . stin! au . dacie, audacie orren . . . de!  
 fate! A . mid these horrors fear . . . ful

*p*  
 . stin! au . dacie, audacie orren . . . de!  
 fate! A . mid these horrors fear . . . ful

*p a tempo*

G  
 stil - - - la a stil - - - - - la  
 tear - - - drops the tear - - - - - drops,

C  
 o Gio - con - - - da,  
 o Gio - con - - - da,

E  
 im - - - mo - ta e smor - - - - ta  
 mo - - - tion - less, pal - - - - lid,

B  
 pur l'accetta il cantor. Al de - -  
 I accept for my part. And the

A  
 al pu - ro o - nor, del mio no - me al pu - ro,  
 yes, ho - nour to me a - bove all things is dear - est.

- ren - - - de! spa - ven - te - vo - le fe -  
 hor - - - rors! Mourn - ful feast, soon de - so -

tri - stie - venti! audacie or - ren - - - del  
 mourn - ful feasting! fearful hor - - - rors!

tri - stie - venti! audacie or - ren - - - del  
 mourn - fu! feasting! fearful hor - - - rors!

Instrumental accompaniment for the final section of the page.



G  
 nel si - len - zio del do - lor, nel si - len - zio  
*In the si - lence of despair, In the si - lence*

C  
 perchè non ver - si sul mio cor? perchè?  
*Ah let me fold thee to my breast! Ah yes*

E  
 tut - ta avvol - ta in bianco vel, tut - ta avvol - ta in  
*shrou - ded in thy snowy veil, shrou - ded in thy*

B  
 - stin, al destino fa - tal ir - ri - do, pur d'a - ver - ti sul cor, d'a -  
*bit - terest, bitterest fate I'll wel - come To press thee to this heart, To*

A  
 al pu - ro, al pu - ro onor, sa - pra - ise in -  
*yes un - to me is dear, dear - ver than*

- stin! co - me ra - pi - da di - scen - de la va -  
*- late! Ah! how ra - pidly des - cend - ing, Falls the*

co - me rapi - da di - scen - de la va - lan - ga, la valanga  
*Ah, how rapidly descend - ing, Falls the a - va - launche, the a - va -*

oh! co - me ra - pi - da di - scen - de la va - lan - ga,  
*Ah yes, how rapid - ly descend - ing, Falls the a - va -*

*cres.*

G  
del do-lor. Men tre san gui-  
of des-pair. Break, o heart! Sad

C  
Giocon-da, le tue la-grime, o Gio-con-da,  
Gio-con-da, thou art wee-ping, o Gio-con-da,

E  
bian-co vel. Tu sei mor-tal  
sno-wy veil. Thou art dead, love!

B  
-ver-ti sul mio cor. Al destin spie.ta-to ir.  
press thee to my heart. Yes, the bitt' rest fate I'll

A  
-van si at-ten-ti del mio no-me, del mio no-me al pu-ro o-  
aught else ho-nour, unstain'd ho-nor un-to me is ho-nor

.lan-ga del de-stin! co-me ra-pi-da di-  
a-valanche of fate ah how ra-pid-ly des-

del de-stin! co-me ra-pi-da di-scen-de,  
-lanche of fate! ah, how ra-pid-ly des-cend-ing,

la va-lan-ga del de-stin! co-me ra-pi-da,  
-lanche, the a-valanche of fate! ah, how ra-pid-ly

*cres.*



G  
*f* - na il mio co - re, pian - gi, o pu -  
 eyes rain tear - drops! Fate! thy sharp - est

C  
 ché non ver - si, per - ché non ver - si sul mio  
 let me fold ther ah let me fold thee to my

E  
 tu sei mor - ta, an - giol mi - o, tu sei  
 Thou art dead. love! Ah my dar - ling, thou art

B  
 - ri - do, pur ..... d'a - ver - ti sul mio  
 wel - come Once ..... to press thee to my

A  
 - no - re, or tu sa.prai, sa - prai seivan, in - van si at -  
 dear - er than aught be - side, yes, thou shalt see. that uns - tain'd

*f* - scen - de, co - me di - scen - de la va -  
 - cend - ing, Ah yes how ra - pid ly des

*ff* co - me ra - pi - da di - scen - de, di - scen - de la va -  
 ah, how ra - pid - ly des - cend - ing, des - cend - ing, Falls the

*ff* co - me ra - pi - da di - scen - de, di - scen - de la va -  
 ah, how ra - pid - ly des - cend - ing, des - cend - ing, Falls the

*f* *ff*

*dim.*

G  
 .pil - la men - tre san - guina il mio cor.  
 doom, thy sharp - est, sharp - est doom pre - pare!

C  
 co - re? chè non ver - si sul mio cor?  
 breast, love! Let me fold thee to my breast!

E  
 mor - ta, an - giol mio dol - ce e fe - del!  
 dead, love, Ah! my dar - ling, thou art dead!

B  
 cor, pur d'a - ver - ti sul mio cor.  
 heart! once to press thee to my heart!

A  
 .ten - ti del mio no - me al pu - ro o - nor!  
 ho - nor more than aught be - side I prize!

*dim.*

*pp*  
 .lan - ga, la va - lan - ga del destin! Te - tri e -  
 . - cend - ing Falls the a - valanche of fate! Gloom - y the

*pp*  
 .lan - ga, la va - lan - ga del destin! Te - tri e -  
 a - va - lanche, the a - valanche of fate! Gloom - y the

*pp*  
 .lan - ga, la va - lan - ga del destin! Te - tri e -  
 a - va - lanche, the a - valanche of fate! Gloom - y the

*dim.*

*pp*



G

Scor . re, scor . re il  
Sad - ly fall the

C

E

Piom - bi la  
Death for me is

B

A

Ma già ap - pre - sto a' tuoi sgomen - ti  
And ere - long shall new scenes of hor - ror

-ven - ti! te - trie - ven - ti! au - da - cie orren - de!  
feast - ing, chang'd to hor - rors, to fear - ful hor - rors!

-ven - ti! te - trie - ven - ti! au - da - cie orren - de!  
feast - ing, chang'd to hor - rors, to fear - ful hor - rors!

-ven - ti! te - trie - ven - ti! au - da - cie orren - de!  
feast - ing, chang'd to hor - rors, to fear - ful hor - rors!

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G  
pian - to a stil - la a stil - la  
tear - drops, sad - ly fall the tear - drops.

C  
Le tue la - - gri.me,o Giocon - da,  
Thou art weep - - ing, Gio.con - da,

E  
scu - re, s'a - prail ba - ratro fa - - ta - le;  
wait - ing O - pens wide a dark a - - byss,.....

B  
Ce - di al fi - - ne, del - la mia  
Yield thee!yield thee! Here, all a - -

A  
nuo - va sce - - na, a' tuoi sgo - -  
scenes of hor - - ror, New scenes of

*p* or - - - ren - del *pp* te - tri e - -  
How gloo my gloo my the

*p* or - - - ren - de! *pp* te - tri e - -  
How gloo - my gloo - my the

*p* or - - - ren - de! *pp* te - tri e - -  
How gloo - my gloo - my the

*pp*

G 47470 G



G

nel..... si -  
In..... the

C

E

s'a - pra, s'a - pra il  
O - pens wide the

B

ma - no ve - di, ve - di qui l'o - pra fa - tal!  
- round thee, See what pow'r, what pow'r I have for ill!

A

- men - ti ap - pre - sto, nuo - va sce - na di ter -ror!  
hor -ror shall from thee, from thee at - ten - tion claim!

- ven - ti! spa - ven - te - vo - le fe - stin! au -  
feast - ing! mournful feast! soon de - so - late! Its

- ven - ti! spa - ven - te - vo - le fe - stin! au -  
feast - ing! mournful feast! soon de - so - late! Its

- ven - ti! spa - ven - te - vo - le fe - stin! e -  
feast - ing! mournful feast! soon de - so - late! the

*movendo il tempo*

G  
 - len - zio, nel si - len - zio del do - lor.  
 si - lence in the si - lence of des - pair.

C  
 pian - gi sul mio cor.  
 weep up - on my breast

E  
 ba - ra - tro, il ba - ra - tro fa - - tal.  
 dark a - byss, yes o - pens wide the dark a - byss

B  
 Ce - di al fi - ne. Mi pa -  
 Yield thee, yield thee! well mayst thou

A  
 di ter - ro - re! Ma già ap -  
 scenes of hor - ror From thee at -

*movendo il tempo*

- da - cie or - - ren - de!  
 joy chang'd to hor - ror

- da - cie or - - ren - de!  
 joy chang'd to hor - ror

- ven - ti, e - - ven - ti - te - tri!  
 feast - ing, the feast - ing gloo - my!

*movendo il tempo*



G

C *cres.*  
 Pian-gi, pian - gi sul mio  
 Weep, ah weep..... up-on my

E  
 S'a.pra il ba - ra.tro fa.  
 O - pens wide..... a dark, a -

B  
*cres.*  
 .ven - ta! un ge - nio ar - ca - no ver - so il  
 fear..... me! pow'rs in - fer - nal tow'rds ill

A  
*cres.*  
 .pre - sto a' tuoi sgo - men - ti nuo - va  
 - ten - tion soon shall claim, New scenes of

*pp*  
 Te - tri e - ven - ti! del de -  
 Mourn - ful feast - ing how 'tis

*pp* *cres.*  
 Te - tri e - ven - ti! del de -  
 Mourn - ful feast - ing how 'tis

*pp*  
 Te - tri e - ven - ti! del de -  
 Mourn - ful feast - ing how 'tis

*cres.*

*largamente*

G *ff* Ah!..... san - gui - na il co - re nel si - len - zio del do - *pp*  
 Ah!..... Break, o heart, in si - lence! In the si - lence of des -

C cor. Un a - mor, un a - mor non ti cir - con - da che sia *pp*  
 breast Ne - ver love ne - ver love like love, like love, love ma -

E .tal, le tor - tu - re mi gui - din al - l'i - me - ne ce - le - *pp*  
 -byss But to thee shall tor - ture guide me, Soon we'll share ce - les - tial

B mal, - ver - so il mal, il mal, ver - so il mal. *pp*  
 deeds, Tow'rds ill deeds, ill deeds attract me still

A sce - na di ter - ror, di ter - ror!  
 ho or Thy at - ten - tion shall claim!

*ff* *largamente* *pp*  
 -stin co - me ra pi - da di scen - de la va -  
 chang'd Ah! how ra - pid - ly des - - cend - ing, Falls the

*ff* *pp*  
 -stin co - me ra - pi - da di - scen - de  
 chang'd Ah! how ra - pid - ly des - - cend - ing,

*ff* *pp*  
 -stin co - me ra - pi - da di - scen - de  
 chang'd Ah! how ra - pid - ly des - - cend - ing,

*ff* *largamente* *pp*



*poco string.* **ff**

G  
 -lor, men - tre san - gui - na il cor.....  
 -pair! Break in si - lence, break my heart!.....

C  
 pa - ri, che sia pa - ri a questo, a que - sto amor,  
 - ter - nal, Can en - coun - ter ev' ry ev' ry test.

E  
 - stial, s'a - pra il ba - ra - tro, il ba - ra - tro,  
 bliss! O - pens wide the dark, the dark a - byss,

B  
 Mi tra - sci - na un ge - nio ar - ca - no ver - so il mal.  
 I am led by pow'rs in - fer - - nal Tow' rds ill deeds

A  
 Tu sa - prai se in - van si at - ten - ti al mio onor!  
 That I'm watch - ful of the ho - - nor of my name

*ff* *poco string.* **ff**  
 - lan - ga, la va - lan - - ga del de - stin!  
 a - va - lanche, the a - - va - lanche of Fate!

*ff* **ff**  
 la va - lan - ga, la va - lan - - ga del de - stin!  
 Falls the a - va - lanche, the a - - va - lanche of Fate!

*ff*  
 la va - lan - ga, la va - lan - - ga del de - stin!  
 Falls the a - va - lanche, the a - - va - lanche of Fate!

*poco string.*  
*f*

*sotto voce*  
*pp*  
 G san - gui - na!  
 Break my heart!

*pp*  
 C no, non v'è  
 ev' ry test!

*pp*  
 E s'a - pra a me!  
 o - pens wide!

*sotto voce*  
*pp*  
 B Ce - di al fin!  
 yield, ah yield!

*pp*  
 A al - l'o - nor!  
 thou shalt see!

*a piacere*  
 (proudly glancing around)  
 Or tut - ti a me! La don - na che fu  
 Now all draw nigh. A wo - man, once my

*sotto voce*  
*pp*  
 del destin!  
 yes! of Fate!

*sotto voce*  
*pp*  
 del destin!  
 yes! of Fate!

*sotto voce*  
*pp*  
 del destin!  
 yes! of Fate!

*col canto*  
*f > p*  
 G 47470 G



( Opens the curtain of the funeral chamber, and points to Laura, extended on her bier.)

(in terrible tones)

A

mia l'estremo ol-traggio al no - me mio re - cò!  
 wife, The foul-est ou-trage brought u-pon my name:

Mi - ra - te - la! son  
 Be hold her now! 'Twas

GIO.

LA CIECA

ENZO

(brandishing a poniard, rushes on Alwise, but is seized by the guards)

Car - ne - fi - ce!  
 Base mur - der - er!

A

io che spen-ta l'ho!  
 I who took her life!

S.  
 U.  
 R.  
 O.  
 R.  
 T.  
 C.  
 H.  
 O.  
 R.  
 S.

Prestissimo

Or - ror!..... or -  
 O hor - ror, des -

Or - ror!..... or -  
 O hor - ror, des -

Or - ror!..... or -  
 O hor - ror, des -

Vivace subito dopo la parola

Prestissimo

G  
-ror!..... or\_ror!.....  
-pair!..... and\_woe!.....

C  
-ror!..... or\_ror!.....  
-pair!..... and\_woe!.....

-ror!..... or\_ror!.....  
-pair!..... and\_woe!.....

-ror!..... or\_ror!.....  
-pair!..... and\_woe!.....

-ror!..... or\_ror!.....  
-pair!..... and\_woe!.....

1<sup>o</sup> Tempo

10

*fff largamente*

*stringendo*

8

*pesanti*

*ff poco allargando*

*Allegro*

End of act III.



# ACT IV

## THE ORFANO CANAL

The vestibule of a palace in ruins, on the island of the Giudecca. In the right hand corner, an opened screen, behind which is a bed. Large porch at back, C, through which are seen the Lagoon, and the Square of S<sup>t</sup> Mark, brilliantly illuminated. A picture of the Virgin, and a crucifix, hanging against the wall. Table and couch R C. On the table, a lamp and a lighted lantern, a flask of poison, and a dagger. On the couch, various scenic ornaments belonging to Gioconda. On the right of the scene, a long dimly-lighted street.

### PRELUDIO, SCENA, AND ARIA.

GIOCONDA

Gioconda sola, gloomily buried in thought. From the end of the street R. two men advance, carrying in their arms Laura, who is enveloped in a black cloak.

*ANDANTE*

The musical score is presented in three systems. The first system is marked *ANDANTE* and *pp*. The second system begins with a *ff* dynamic and includes triplets. The third system also includes triplets and ends with a *p* dynamic. The music is in a minor key and features a mix of melodic lines and harmonic accompaniment.

AAA

pp

*pp con grande espressione*

*m.d.*

3

7

2

2

3

rall.

*ff*

*pp*

*ff*

3

3



*p* *pp sotto voce* *rull.*

GIOCONDA

(The two Cantori (street singers) knock at the door, which is opened by Gioconda)

A CANTORE *Nessun v'ha vi - sto? Sul let - to la de - po -*  
*No one has seen you? Up - on yonder bed now*

*Nessun.*  
*No one.*

*- ne - te. I compagni ver - ran - no questa notte? Ec - co*  
*place her. (The Cantori carry Laura behind the screen) Our companions, will they to night be ready? Here's the*

*Si.*  
*Yes.*

*lo - ro che vi promi - si.*  
*gold that to you I promised.*

*Nol vogliam - glia - mi - ci prestan o - pra da a -*  
*Take it back! True friends wil - ling - ly help one an -*

(imploringly)

G O pie-to-si! per quell'amor che v'ha cre - a - ti un'al-tra gra-zia vi  
O have pi-ty! By the love of those who bore ye, For further aid I im-

C .mi.ci.  
-other.

MODERATO

G chie-do. Nel-la scor-sa not - te mi scomparve la miacie - ca  
-plore-ye! During ye-ster-night From my blind mother I was se - pa-

MODERATO  
p

G madre: già di-spe-ra.ta la cer - ca - i, ma in - va - no. Deh! scor-re-te le  
-rated, Since then, despairingly have sought her, but vainly! Ah then, search ev'ry

AND<sup>te</sup> MOSSO

G vi - e, le piaz-ze, e l'orme del-la mia vecchie - rel-la...  
high-way and piazz-za For the tra-ces of my blind an-gel mother!

p AND<sup>te</sup> MOSSO



G

Id - dio v'in - se - gni. Doman se la'ro - va - te, a Canareggio v'aspette.  
 Kind Heav'n will guide ye! Tomor - row, if ye find her, at Canareggio I shall be

G

ro. Quest'an - tro di Giu - dec - ca fra brev'o - ra abban - do - no.  
 found. This den, this foul Giu - dec - ca, I ere long shall a - bandon.

CANTORE

A noi t'af.  
 On us re -

(Gioconda clasps the hands of the Cantori, who depart through the porch by which they had entered.)

(Gioconda sola. She approaches the table, and looks fixedly at the dagger, which she examines, and then takes up the flask of poison.)

C

fi - da.  
 - ly....

*f p* *pp in tempo* *ff* *pp*

GIO.

AND<sup>te</sup> ASSAI SOSTENUTO

Sui - ci - dio!  
 Yes su - i - cide!

*ff* *ff*

AND<sup>te</sup> ASSAI SOSTENUTO

G

In que - sti fieri mo.  
The sole re - source now

*dim. rall. in tempo*

*dim. p pp*

G

.men ti..... tu sol..... mi re - sti,.....  
left me!..... Stern Fate..... for e - ver.....

*f pp*

G

e il cor..... mi ten - ti..... Ul - ti - ma  
of hope..... has be - rest me..... I the last

*f pp*

G

vo - ce del mio de - sti - no,  
ac - cents of des - ti - ny des - ti - ny hear;

*p*



G  
 ul - ti - ma cro - - ce del mi - o ..... cam -  
 Bear my last cross; Know the end draw - - - eth

*PPP* *col canto* *rull.*

G  
 .min.  
 near.

*ff in tempo* *pp sottovoce* *m.d.*

Or  
 vo - la - van  
 hours gai - ly

G  
 E un di leg - gia - - - dre vo - la - van  
 Bright is the day; the hours gai - ly

*p*

G  
 l'o - re,  
 fly - - ing!

*PIÙ ANIMATO* *pp*

*PIÙ ANIMATO*  
 perdei la ma - dre,  
 Lost is my mo - ther;

*cres. con passione* *string. con disperazione* *ff*

per dei la ma - dre, per dei l'amo - re, vin si l'in fa - u sta  
 Lost is my mo - ther; love lies a dy - ing Conquer'd by jeal - ousy's

*cres.* *f string.*

*Tempo di prima* *p*

ge - losa feb - bre! or piombo esau - sta, or piombo e - sau - sta fra le te -  
 ter - ribile fe - ver, I sink exhaust - ed; I sink ex - haust - ed, Sink down for

*pp*

7 7 7 7 7

*rall.*

ne - bre, fra le te - ne - bre!  
 e - ver, Sink down for e - ver!

*in tempo* *ff*

*col canto*

*ff* *p*

Toc - co al la me - ta... do - mando al  
 Nigh draws the end now; if Heav'n prove

*p* *ff* *p*



*tranquillo dolciss.*

G  
 ciel, do-man-do al cie-lo di dormir que-ta, di dormir que-ta dentro l'a-kind, If Heav'n prove kind, Erelong, in the grave, Erelong in the grave re-*pose* I may

*pp*

G  
 -vel, do-man-do al cie-lo, al cie-lo di dormir que-ta dentro l'a-kind, If Heav'n prove kind, prove kind, I erelong in the grave..... *repose may*

*cres.* *f* *ten.* *pp* *rall.*

*8*

*f* *PP col canto*

G  
 -vel. *find.* *in tempo* *ff* *PP* *col canto*

*stent.*

Toc-co al-la me-ta...do-man-do al Nigh draws the end! If Heav'n prove

G  
 cie-lo di dormir que-ta dentro l'a-vel..... kind, I in the grave re-*pose may find*.....

*rall.* *ppp*

## DUETTINO, SCENA AND TERZETTO

GIOCONDA, LAURA, ENZO

*ALLEGRO* (Again contemplating the flask of poison)

GIOCONDA

*ALLEGRO* *pp*

Ecco il ve-len di  
The poison meant for

G

La-u.ra, a un'al-tra vit-ti.ma e-ra ser-ba-to! lo ber-  
Lau-ra to a-no-ther vic-tim soon will be fa-tal. Let me

*MOD<sup>lo</sup> ASSAI* *string.*

G

-rò! Quand' es-so que-sta not-te qui giun-ga, io non ve-  
drink it! When he shall to-night hith-er come I shall not

*MOD<sup>lo</sup> ASSAI* *string.*

G

-drò il loro immenso amplesso. *ALLEGRO* Ma chi provvede alla lor  
see how fervent their em-braces! *ALLEGRO* But who for their e-scape will

*Recit.*

G 47470 G



*AGITATO*  
(throwing the poison on the table)

G  
 fu ga?.. ah no! no, ten - ta - tor lun - gi da me! Con -  
 answer? ah no! Tem - pter a - way! Out of my sight! Take

*AGITATO*

*ff*

G  
 .for - ta, a - ni - ma mia, le tue di - vi - ne pos - se!  
 com - fort, O my soul, in thy di - vine en - du - rancel

*LENTO* *-larg.* *3* *6* *3* *PRESTO*

*PP col canto* *PP sotto voce* *PRESTO*

*Recit.* (with ferocious joy)

G  
 Laura è là... là sul letto... vi - va... morta... nol so... Se spenta  
 Laura is there! yonder lying; dead, or living? None knows. She's in my

*PP*

G  
 fos - se!!! Io salvar - la vo - le - a, mio Dio, lo sa - i!  
 po - wer! I to save her en - deavor'd, great Heav'n, thou knowest!

*p* *PRESTO* *PP*

*pp* *sotto voce*

G  
 Pur s'el-la è spenta!? un in-di-stin-to rag-gio mi ba-le-na nel  
 Still, were she dead? An in-distinct sug-ge-stion Like a lightning-flash

*ALLEGRO* (Takes up the lantern, and is about to approach the bed, but stops)

G  
 cor... ve-diam... co-raggio. Ah  
 comes! Let's see! Now, courage! Ah

*ALLEGRO pp*

G  
 no...giamma-i, giamma-i! no, non mi sfugga questo dub-bio ar-ca - no!  
 no! no, never! No ne-ver! And yet, and yet, the gloomy doubt still haunts me!

*pp* *ff*

(revengefully)

G  
 Ma s'el-la vi-ve? eb-ber... Laura è in mia man...siam so-le... è  
 But, were she living? Well, then, we are a-lone; without witness; 'tis

*p*



## ADAGIO

not te... nè persona al.cuna sa . per po.tria... pro.fonda è la la . gona...  
 night,... and no human being Could know when,twas o.ver, And deep is yon La . goon!

*pp col canto* *ppp col canto*

(A VOICE IN THE DISTANCE)

(ANOTHER VOICE IN THE DISTANCE)

*a piacere*  
 Ehi! dal.la gon.do.la che nuove por . ti? Nel Canal Or . fa . no ci son dei mor .  
 Ho! gon.do.sier! hast thou a . ny fresh ti . dings? In the Or . fa . no ca . nal there are corp .

GIO.

Or.ror! or.ror!! or . ro . . . re!!!  
 Ah me! ah me! O hor . . . . . ror!

- ti.  
 - ses.

**ALLEGRO** *ff*

Si . ni . stre vo . cil il.lumi.nata a fe.sta splende Ve . nezia nel lon.  
 O si . nister voi . ces! Il.lumi.nated brightly, Re.splendent Venice shines out

*pp*

MOD.<sup>to</sup> MOSSO

G

.ta . no...  
yon - der!

MOD.<sup>to</sup> MOSSO  
pp

cres.

G

In cor mi si ri . de . . sta,  
My heart is thus il - lu - - mined

con espress.

G

si ri . de . sta la mia tem . pe . sta im . ma . ne! im .  
thus il - lumined By flames of venge . ance, re - lent - less, re -

G

- manel fu . ri . bon . da! O a . mo . . re, a .  
- lentless, un - for - gi . ving! O love! O

col canto



*allarg.* (passionately)

G  
 - mor!!..... ah! En - zo! pie - tà! En - zo! pie -  
 love!..... ah! En - - zol have pi-ty! En - zo, on

*ff* *allarg.* *dim.* *p*

*ALL. AGITATO* *ten.*

G  
 - tà! pie-tà di me! En - zo! En - zo! pie - tà!.... pie-tà di  
 me! Have pi-ty on me, En - zo! En - zo! have pi - ty, love, on

*ALL. AGITATO* *cres. molto* *ff*

*AGITATISSIMO*  
 (In despair throws herself down, weeping  
 and exhausted, near the table)

G  
 me!  
 ENZO me! (Enter Enzo)

Gioconda!  
 Gioconda!

*AGITATISSIMO* *ff*

(starting up, as if out of a dream)

G

Enzo!.. sei tu!  
Enzo! 'tis thou? (gloomily)

Dal car . ce . re m'hai trat . to; e i miei le .  
From pri - son thou hast freed me; by thee my

ANDANTE

pp sotto voce

pp

F

-ga - mi scio . glie . sti, ar . ma . to e li . be . ro qui son. Da me che  
chains..... have been un - fastened, And armed and free behold me here. Of me what

pp

p

GIO.

(In accents of passionate exaltation)  
a piacere

Da te che bra . mo? da te che bramo? ah! mi . sera!  
Of thee what would I? Of thee what would I? A - las! a . las!

bra . mi?  
wouldst thou?

col canto



ALL.<sup>o</sup> POCO TRATTENUTO

con passione

G  
 Ri - dar - tiil sol, la vi - ta! ri - dar - tiil sol, la  
 With smiles thy life is sur - round - ed; with smiles thy life is sur -

ALL.<sup>o</sup> POCO TRATTENUTO

staccato

G  
 vi - ta! la liber - tà in - fi - ni - ta! la  
 - round - ed; Thy liber - ty..... un - bound - ed! Bright

G  
 gio - ia e l'av - ve - nir! l'e - sta - ti - co sor.  
 joys in thy pathway lie. The smiles..... that speak love's

poco rall.

poco tratt.

ten.

G  
 - ri - so, l'e - sta - ti - co so - spi - ro! l'a -  
 yearning; The sighs..... of rap - ture burn - ing; This

a tempo

poco tratt, ten.

a tempo

a tempo.

poco tratt.

a tempo

*allarg.* *allarg. a piacere*

G  
 - mo - re... il pa - ra - di - so!! (Gran Di - o! fam - mi mo -  
 earth..... to E - den tur - ning! (Great Hea - ven! now let me

*allarg.* *col canto*

*a tempo*

G  
 - rir!)  
 ENZO die!)

Donna! col tuo de - li - rio  
 Woman, thy fren - zied pas - sion calm!

*a tempo*

*espress.*

E  
 tu ir - ri - - - di a un mo - ri - bon - do, per  
 My days ..... will soon be o - ver. New

*pp*

*allarg.*

E  
 me ..... non ha più bal - sa - mi l'amor, nè gio - ie il mondo. Ad -  
 life, ..... new love no balm can bring A bro - ken - hear - ted lo - ver! A -

*allarg.*



GIO. ALLEGRO

(grasping his arm)

Che fai?                      Re-sta... M'ascolta.  
What dost thou?              Stay here, and listen!

. di - o...                      Non chiede-re.  
- dieu                      now!                      Seek not to know

ALLEGRO

*ff*                      *pp*

M'ascolta. Tu vuoi morir per es-sa! tu vuoi morir per es-sa!  
Ah hear me! Thou wilt then die for Lau-ra? Thou wilt then die for Lau-ra?

(freeing himself)

Ces - sa.  
Cease                      thee!

*ff*                      *p*                      *cres.*

ENZO

Sì,                      sì,                      sul suo san - to a - vel - lo ba -  
Yes,                      yes,                      un - to Lau - ra's tomb I go..... Once

*p*                      *staccato l'accompagnamento*

*ritenendo il tempo*

E

-cia - re an - co u - na vol - ta la pal - li - da se - pol -  
 more..... to kiss, while dy - ing, My lost love, lifeless by -

*pp sottovoce sempre col canto*

GIO. ALLEGRO

(mockingly) *a piacere*

Eb - ben... corri al tuo vo - to, e - roe mestoefe -  
 'Tis well; ful - fil thy purpose, o faithful he - ro! but

E

- ta.  
 - ing.

ALLEGRO *ff ruidoso* *col canto* *ff ruidoso*

G

- del! L'a - vel di Laura è vuo - to; io l'ho ra -  
 know, The tomb of Laura is va - cant! I have re -

E

Cie.lo!  
 Heaven!

*ff ruidoso*



VIVO

(pointing to the crucifix on the wall) 333

G *- pi - ta! mov'd her.* *ff* *Giu . ro, I swear it!*

E

No... men - ti, men - ti...  
No! False - hood! false - hood!

VIVO

*ff* *p*

G *giu - ro su quel - la cro.ce.*  
*swear it, by yon Re - deemer!*

E

No: la bestemmia a.tro - ce  
No! thou art a blas - phe - mer!

*ff* *marcate assai*

(proudly)

G *No!*  
*No.*

E

ter - gi dal labbro im - pu - ro! di'che hai men - ti - to! di'che hai men.  
Yon cru - ci - fix pro - fa - ning! No, thou art perjurd! No, thou art

PRESTO

G  
No! io dis . si . il ver.  
No! the truth I have sworn!

E  
- ti - to!  
perjur'd!

PRESTO

*ff*

ENZO

*pp sottovoce*

o fu - ri - bon - da je - - na che  
O fu - ri - ous hy - æ - - na, The

*pp*

E  
fru - ghi il ci - - mi - te - - ro! o ma - le - detta Eu -  
se - pul - chre des - poil - - ing! O worse than the Eu -

*ff pp*

E  
- me - nide, ge - lo - - sa del - la mor - - te,  
- me - nides, For thou of the dead art jeal - - lous!

*ff pp*



MOSSO

*dolce*  
 E dim-mi o - ve ce - li l'an - ge - lo mio, l'an - ge - lo mi - o  
 Say where hast thou my an - gel conceal'd? Where doth she lie, with

MOSSO  
 PP

E dalle guancie smor - te. Parla! o in quest'o - ra fu - - - ne - bre con -  
 cheeks cold and fa - ded? Answer! or in this fa - - - tal hour Thy

pp fp

(drawing his dagger and grasping Gioconda)

E vien che qui tu muo - - ia... Vedi! già bril - la il ful - mi - ne  
 life shall pay the for - - feit! See! with gleam - like light - ning flash,

fp

GIO.

Oh gio - - ia! m'uc - ci - de!  
 O joy! he will kill me!

E del mio pu - gna - - le... Il tuo mi - ster sa -  
 Shines my keen po - - niard! Thy my - ste - ry un -

mf

G  
No. No. No.

E  
-prò. -fold!  
Par.la... answer!  
Par.la... an-swer!  
Eb.ben.... Then thou....

*ff* *col canto*

(astounded)

(Mio Di . o!) (Great Heaven!)

LAU. (from the alcove)

En . zo! En . zo! a . mor mi . o!  
En - zo (about to stab Gioconda) En - zo! my be - lo - ved!

E  
in . fa . me... muo . ri!.. Chi è là? Ciel!  
thy life shall for - feit Who's there? Heav'n!

*pp*

AND<sup>te</sup> MOSSO (coming forward)

L  
Ah il cor mi si rav . vi . va...  
My strength is fast re - vi - ving.

E  
Non de . li . ro!  
I'm not dreaming!

AND<sup>te</sup> MOSSO

*pp con espressione e dolciss.*



L  
re . spi . ro all' a . u . ra...      En - zo, vie - ni...  
I breathe the pure bal - my air.      En - zo, come, love!

E  
Non de . li . ro!  
I'm not dreaming!

L  
*string.*  
vie - ni!.. son vi - va!      vie - ni! vie - ni, mio      En - zo!  
Come love! I'm li - ving      Come love, come love, my      En - zo!

E  
ciel!      vi - va!  
Heav'n!      Li - ving!

GIO.      (covers her face with her mantle)

(Na . scon . di . li . o te . ne . bra!)  
(Let dark - ness hide them from me!)

L  
(rushing forward and embracing Laura)      En - zo!  
En - zo!

E  
*ff*      Lau - ra! Lau - ra!  
*allarg.*      Lau - ra! Lau - ra!

LAU.

(looking towards Gioconda)

*presto*

Ahimè! quell'ombra che là si amman.ta... è Alwise... fug.gi!  
 Ah me! yon shadow, in mantle shrouded! Alwise! fly.....

(approaching and recognizing Gioconda, who has uncovered her face)

Sei tu?! co.ste.i sal.vò la vi.ta a  
 'Tis tho:?? 'tis she by whose aid my life was

No, il terror di sgombra.  
 No, chase a-way this ter-ror!

me. sav'd! Ah! ch'io ti ba.cil piè.....  
 Ah let me kiss thy feet!.....

Fanciul . la san . ta! Ah! ch'io . ti ba . cil piè.....  
 Sop. e Cont. An - ge - lic mai - den! Ah let me kiss thy feet!.....

(far off)  
 Ten Float  
 Bassi  
 Ten Float



## TEMPO COME NELL' ATTO III

Ten va,..... se - re - na - ta, per l'au - ra se -  
*Float on,..... se - re - nade, Hea - ven soft airs is*

va, se - re - na - ta, per l'au - ra, per l'au - ra se -  
*on se - re - nade, Hea - ven soft airs is grant - ing, is*

va, se - re - na - ta, per l'au - ra, per l'au - ra se -  
*on se - re - nade, Hea - ven soft airs is grant - ing, is*

## TEMPO COME NELL' ATTO III

GIO.

Questa can - zo - ne ti rammen - ti, o  
*Dost thou re - mem - ber yonder song, o*

- re - na, ten va,..... se - re - na - ta, per l'on - - da in - can -  
*grant - ing, Float on,..... se - re - nade, O'er the wa - - ters en -*

- re - na, ten va, se - re - na - ta, per l'on - - da in - can -  
*grant - ing, Float on, se - re - nade, O'er the wa - - ters en -*

- re - na, ten va, se - re - na - ta, per l'on - - da in - can -  
*grant - ing, Float on, se - re - nade, O'er the wa - - ters en -*

G

Lau - ra? È la can - zo - ne del - la tua ..... for -  
 Lau - ra? It is the song with which was link'd ..... thy

- ta - ta. U - di - te le blan - de can - zo - - ni va -  
 chant - ing, We list - en to songs Full of in - - no - cent

- ta - ta. U - di - te le blan - de can - zo - - ni va -  
 - chant - ing, We list - en to songs Full of in - - no - cent

- ta - ta. U - di - te le blan - de can - zo - - ni va -  
 - chant - ing, We list - en to songs Full of in - - no - cent

G

- tu - na. Es - sa vie - ne per  
 LAU. for - tune. 'Tis for us, it is

Fan - ciul - - - la san - ta!.....  
 ENZO An - gel - - - ic mai - den!.....

Fan - ciu! - - - la san - ta!.....  
 An - gel - - - ic mai - den!.....

- ga - re. Il re - mo ci scan - de gli ac - cor - di sul  
 glee With our oars..... keep - ing time..... as we float o'er the

- ga - re. Il re - mo ci scan - de gli ac - cor - di sul  
 glee With our oars keep - ing time as we float o'er the

- ga - re. Il re - mo ci scan - de gli ac - cor - di sul  
 glee With our oars keep - ing time as we float o'er the



G

noi. Atten-ti u - di - te, fratel - li mie - i, quei re.ma.to - ri in  
 sung! Atten-tive - ly list - en, dearest Com - pa - nions, Yon rowers shall in

mar..... Il can - to è la vi - ta, di so - gni si  
 sea..... A song is Ex - ist - ence, On dreams it has

mar. Il can - to è la vi - ta, di so - gni si  
 sea A song is Ex - ist - ence, On dreams it has

mar. Il canto è la vi - ta, è la vi - ta, di so - gni si  
 sea A song is ex - ist - ence, Ex - ist - ence, On dreams it has

*ff* *pp* *pp* *pp*

G

sal - vo que - sta not - te v'ad - dur - ran. Per la fu - ga tut - to prov -  
 safe - ty place ye both, ere mor - ning dawns For your flight all is pro -

pa - - sce, nei so - gni ri - na - sce, d'un' a - - ni - mai.  
 flour - ish'd; To dream we're in - vi - ted, By dreams..... we are

pa - - sce, nei so - gni ri - na - sce, d'un' a - - ni - mai.  
 flour - ish'd; To dream we're in - vi - ted, By dreams we are

pa - - sce, nei so - gni ri - na - sce, d'un' a - - ni - mai.  
 flour - ish'd; To dream we're in - vi - ted, By dreams we are

*f* *pp*

G

LAU. -vi di, tut.to prov. vi - di cau - ta - men - te.  
 -vi ded, all is pro - vi - ded with due cau - tion.

ENZO  
 Oh be - ne - det -  
 May Heaven bless.....

Oh be - ne - det -  
 May Heaven bless.....

- gno - ta è le - co fe - del,..... le - stre - ma sua  
 nour - ish'd! The e - choes re - ply, As the last.....note es -

- gno - ta è l'e - co fe - de - le, le - stre - ma sua  
 nour - ish'd! The e - choes re - ply, As the last note es -

- gno - ta è l'e - co fe - de - le, le - stre - ma sua  
 nour - ish'd! The e - choes re - ply, As the last note es -

L  
 - - - ta! fan - ciul - la san - ta! Be - ne -  
 thee, an - gel - ic maid - en! Hea - ven

E  
 - - - ta! fan - ciul - la san - ta! Be - ne -  
 thee, an - gel - ic maid - en! Hea - ven

no - ta si per - de nel ciel..... si per - de nel  
 - cend - ing Is lost..... in the sky,..... Is lost..... in the

no - ta si per - de nel ciel, si.....  
 - cend - ing Is lost in the sky Is.....

no - ta si per - de nel ciel, si  
 - cend - ing Is lost in the sky, Is

G 47470 G



GIO. PRESTO

La bar . ca s'av . vi .  
The barque is fast ap -

L  
det . . . . . ta!  
bless . . . . . thee!

E  
det . . . . . ta!  
bless . . . . . thee!

PRESTO

ciel . . . . . si per - de nel ciel . . . . .  
sky, . . . . . Is lost in the sky . . . . .

per . . . . . de nel ciel . . . . .  
lost . . . . . in the sky . . . . .

per . . . . . de nel ciel . . . . .  
lost . . . . . in the sky . . . . .

PRESTO

G

- ci - na... i miei compa gni vi condur - ran prima dell'al - ba al li - do dei Tre  
-proaching: my companions Will ar - rive, just before daybreak, abreast of the Three

pp

G

Porti... le sti verso Aquileja driz - ze - re te il vo - lo, e di là po - co lunge il sold' il  
Gates. Swiftly tow' rds Aquileja, then your flight di - recting, you from thence (Not far off) will see ll

G *MODERATO*

li . ria vi splen - de - rà li - be - ra - men - te in vi - so.  
 - ly - ria Smi - ling a wel - come to the wand' ring lo - vers!

*p*

*pp* *MODERATO*

G *LAU.* *Ec.co la barca... ad - di - o... ad - di -*  
*Here are the boatmen, Farewell... Fare - well...*

*ENZO*

*Oh! be - ne - det May Hea - ven bless*

*Oh! be - ne - det May Hea - ven bless*

*dolciss.*

*pp*

(the barque of the Cantori arrives, and stops at the bank. Gioconda takes off her mantle, which she places on Laura.)

(sees the Rosary on Laura's breast)

G *-o... il mio man.tel v'a - scon.da. Che ve - do là? il ro -*  
*My cloak will serve to hide thee. What do I see? 'Tis the*

L *-ta! thee!*

E *-ta! thee!*



G

- sa - rio! oh sommo Di - o! co - si di - cea la pro - fe - zia pro -  
 Ro - sa - ry! E - ter - nal Hea - ven! Thus did my mo - ther speak in tones pro -

AND:<sup>te</sup> POCO MOSSO

G

- fon - da: A te que - sto ro - sa - rio che le preghie - re a -  
 - phet - ic: "This Ro - sa - ry I of - fer, No ri - ch - prize pos -

AND:<sup>te</sup> POCO MOSSO

ppp leggerissimo e stacc.

G

- du - na... io te lo por - go, ac - cet - ta - lo, ti por - te -  
 - sess - ing: Deign to accept the hum - ble gift; Twill bring to

G

- rà for - tu - - na... E co - si: si - a! e co - si  
 the a bless - - ing! It brings the bless - ing! it brings the

ASSAI SOSTENUTO  
(passionately)

G

si - a! Quest'ul - ti - mo ba - cio che il pian - to i - non - da, v'abbia - te in  
bless - ing! This last gen - tle kiss, by my tears i - nun - da - ted, I place on thy

ASSAI SOSTENUTO

*pp*

G

fron - te, è il po - ve - ro ba - cio del lab - bro mi - o. Ta - lor nei vo - stri  
forehead; the last last kiss That my lips will prof - fer. Re - call sometimes to

G

memo - ri pen - sie - ri, ta - lo - ra al la Gio - con - da  
me - mo - ry kind thoughts of La Giocon - da, ill fa - - ted!

*ten.*

*col canto*

G

*accel.* *ff*

date un ricor - do, date un ricor - do. A - ma - te - vi... sia - te fe - li -  
Keep me in mem' ry Keep me in mem' ry And love each o - ther May ye both be hap -

*accel.* *pp*



G

-ci...  
-py!

LAU. *pp*

Sulle tue ma - ni l'a - ni - ma tut - ta stem - pria - mo, stem -  
U - pon thy hands, thy gen' rous soul Melt - ing in grief,..... in

ENZO *in tempo pp*

Sulle tue ma - ni l'a - ni - ma tut - ta stem - pria - mo, stem -  
U - pon thy hands, thy gen' rous soul Melt - ing in grief,..... in

*pp*  
*stacc.*

*in tempo*

L

- pria - mo in pian - to. No, mai su que - ste la - gri - me.....  
grief,..... is fall - ing! These mournful par - ting tears of thine.....

E

- pria - mo in pian - to. No, mai su que - ste la - gri - me.....  
grief,..... is fall - ing! There mournful par - ting tears of thine.....

*pp*

GIO.

(weeping)

*pp*

Date un ri - cor - - do alla Gio -  
Bestow a thought..... on La Gio -

..... non scende - rà l'o - bli - - o. Ri - corderem la  
..... shall be forgot - ten ne - - ver Thy memo - ry we'll

..... non scende - rà l'o - bli - - o. Ri - corderem la  
..... shall be forgot - ten ne - - ver Thy memo - ry we'll

- con - - da, date un ri - cor - - do alla Gio - con - - da.  
- con - - da, Bestow a thought..... on La Gio - con - - da

vit - ti - ma del sa - cri - fi - cio san - - to.  
che - rish aye Thy sa - crifice re - call - - ing

vit - ti - ma del sa - cri - fi - cio san - - to, ri - cor - de -  
che - rish aye Thy sa - crifice re - call - - ing Thy memo -



*cres. assai*

G  
Vi . ve . te lie . ti , a . ma . . . . . te . vi , a .  
May ye be hap - py , and love . . . . . each o . ther

L  
Ri . cor . de . re . mo la vit . ti ma del sa . cri . fi . cio , del sacri .  
Thy mem'ry we'll che - rish aye , Thy sacrifice re - call - ing , Thy sa - cri -

E  
. rem . . . . . ri . cor . de . re . . . . . mo la vit . ti . ma del sacri .  
- ry , . . . . . Thy memo - ry we will cherish aye , Thy sa - cri -

*cres. assai* *dim.*

G  
- ma . . . . . te . vi . Ta . lor nei vo . stri pen .  
tru . . . . . ly Recall me some - times to

L  
- fi . - cio san . - to . Ti be . ne . di - can  
- fice re - call - - - ing May angels bring thee

E  
- fi - cio san - - to . Ti be . ne . di - can  
- fice re - call - - - ing May angels bring thee

*pp*

## PIÙ MOSSO

G  
 . sie . . ri date un ri . cor . do a me... vi . ve . te  
 mem - o - ry, Bestow a kind - thought on me, May ye be

L  
 gli an - ge . li, addio, Gio . con - da, ad - dio, Gio con .  
 bliss divine, Adieu, Gio - con - da, A - dieu, Gio con .

E  
 gli an - ge . li, addio, Gio . con - da, ad - dio, ti be - ne - di .  
 bliss divine Adieu Gio - con - da, A - dieu, may an - gels bring.....

PIÙ MOSSO

G  
 lie - ti... ad . di . . o... ad . di . . o... da . te ta .  
 happy! Farewell..... now for e - - ver Bestow a

L  
 . da... ad . di . . o, Gio con - da, ad . di . . o... ri . cor . de .  
 - da, a - dieu,..... o Gio con - da, a - dieu. Thy memo -

E  
 . canglian - ge . li..... ad . di . . o... ri . cor . de .  
 .... thee bliss..... divine,..... Farewell, now! Thy memo -

PP stent.

tempo primo

PP stent.

PP stent.

PP col canto



G *ppp*  
 .lor, da . te ta . lor,..... date un ri . cor . do al . la Gio .  
 thought, Be . stow a thought,..... Bestow kind thoughts ..... on La Gio .

L *ppp*  
 .rem, ri . cor . de . rem..... l'oblio non scen - de -  
 -ry we'll cherish aye..... 'Twill be for - got - ten

E *ppp*  
 .rem, ri . cor . de . rem..... no, no, l'oblio..... non scende -  
 -ry we'll cherish aye,..... no, no, 'Twill be ..... for - got ten

G *f*  
 . con . da... vi . ve . te lie . ti... a . ma . te . vi..... a . ma . te .  
 - con - da, May ye be hap - py, and love each o - ther, love each

L *f*  
 . rà...ti be . ne . di - can gli an . ge - li... Gio - con - da..... ad . di -  
 ne . ver, To thee bliss may an - gels bring! Gio - con - da..... Farewell,

E *f*  
 . rà...ti be . ne . di - can gli an . ge - li... Gio - con - da..... ad . di -  
 ne . ver. To thee bliss may an - gels bring! Gio - con - da..... Farewell,

*ff*

*pressando* *pp*

G  
 .vi... a .ma .te .vi... ad .di - o..... ah date a me, a me un pen-  
 o...ther fondly, tru\_ly .Fare ye well!..... Bestow a thought a kin\_dly

L  
*pressando* *pp*  
 .o... ad .dio, Gio con da, addi - o..... ri .cor .de - rem, ri .cor .de -  
 Fare thee well Gio con \_da, Fare - well..... Thy me .mo - ry we'll che\_rish

E  
*pressando* *pp*  
 .o... ad .dio, Gio con da, addi - o..... ri .cor .de - rem, ri .cor .de -  
 Fare thee well Gio con \_da, Fare - well..... Thy me .mo - ry we'll che\_rish

*p col canto* *pp sotto voce*

G  
 .sier..... da .te ta .lor a me..... un pensier, ah! al . la Gio -  
 thought..... sometimes a kindly thought..... be - stow Ah! on La Gio -

L  
 .rem..... il sa .cri .fi - zio,..... ri .cor .de - re - mo, no, mai l'o -  
 aye,..... Thy sa \_cri - fice grate - fully re - call - ing, and un - for -

E  
 .rem..... il sa .cri .fi - zio,..... ri .cor .de - re - mo, no, mai l'o -  
 aye,..... Thy sa \_cri - fice grate - fully re - call - ing, and un - for -



*poco rall. stent. in tempo*

G  
 - con - - da ta . lor..... date un pen - sier, date un pen -  
 con - - da sometimes..... be - stow a thought Be - stow a

L  
 - bli - - o, ah no, mai non scende - rà, no, mai l'o -  
 - got - - ten shall be..... These parting tears We'll ne'er for -

E  
 - bli - - o, ah no, mai non scende - rà, no, mai l'o -  
 - got - - ten shall be..... These parting tears We'll ne'er for -

*poco rall. stent. in tempo*

*col canto in tempo pp*

G  
 - sier ta . lor pen - sier..... ad - di - o..... ad  
 thought sometimes on me..... Fare - well now..... for

L  
 - blio non scen - de - rà..... ad - di - o..... ad -  
 - get these par - ting tears..... Fare - well now..... for  
 (in the barque)

E  
 - blio non scen - de - rà..... ad - di - o..... ad -  
 - get these par - ting tears..... Fare - well now..... for

*ff*

*ff* (in the barque)

*ff*

*ff*

*n orendo*

G  
*ppp*  
 - di - o, ad - di - o, ad - di - o.....  
 e - ver! Farewell now for e - - - ver!.....

L  
*ppp*  
 - di - o, ad - di - o, ad - di - o.....  
 e - ver! Farewell now for e - - - ver!.....

E  
*ppp*  
 - di - o, ad - di - o, ad - di - o.....  
 e - ver! Farewell..... now for e - - - ver!.....

*p* *ff allarg.* *f*

8

*ff* *con tutta l'espressione*

*sempre ff* *pesanti*

*dim.* *P assai* *ppp*  
*rall*



# SCENA AND DUETTO FINALE

GIOCONDA AND BARNABA

RECITATIVO (clutching the flask of poison)

GIOCONDA

O - ra pos - so mo - rir,..... Tut.to è com - piu - to. Ah  
 Now I can die..... All is o - ver. Ah

RECITATIVO

ALLEGRO

no! mia ma - dre! a - iu - to! a - iu - to, o santa  
 no! my mo - ther? Oh aid me, oh aid me o holy

Ver - gi.ne! Troppi do - lo - ri sovra un so - lo cuore! Vo'ricer.  
 Vir - gin! Too hea - vy is for one sad heart this anguish! I go to

car... vo'ri - cercar mia madre! mia ma - dre!  
 seek, I go to seek my mother, my mo - ther!

*pp* (struck with a sudden thought) *pp* *PIÙ VIVO*

G Oh! mio terror! il pat.toor mi ram-men-to! Ah! la pa.  
Ah woe is me! That com-act I re-mem-ber! Ah me! the

*pp* *PIÙ VIVO*

G .u . . ra di Bar - naba m'agghiac - cia! Qui ri - ve - der l'orri - bi - le sua  
ter - - ror of Bar - naba o'erwhelms me! Here to be - hold again those hellish

*ALLEGRO* (flies to the image of the Virgin, and kneels before it) *AND<sup>te</sup> MOSSO*

G fac - cia! Ver.gi.ne Santa, al.lont.nai.l De.  
fea - tures! O ho.ly Virgin, keep away the foul

*ALLEGRO* *f* *p* *pp* *AND<sup>te</sup> MOSSO*

G .mo.nio!!!  
De - mon! (he comes down the street, and steps at the half opened door, watching Gioconda) (the moon disappears)

BARNABA

Il ciel s'oscura.  
The sky is cloudy.

*pp*



B

Pre.ga!.. ed es - sa non sa qual te.sti.mon dell'o.ra.zion la  
 Praying! but she lit - tle knows what witness here un.to her pray'rs is

GIO.

Vergi.ne Santa, al.lon.tanai l De - mo - nio.. Ebben, per.chè  
 O Holy Virgin, keep a.way the foul De - mon! And now, why am

B

guarda.  
 list'ning!

morendo

*p*

G

son co.si affranta e tar.da? la fu - ga è il mio ri -  
 I thus exhausted and falt'ring? In flight is my on - ly

B

(Ah! vuol fug - gir...)  
 (Ah! she would fly?)

## ALLEGRO

G  
-scatto!  
safety. (Gioconda, when about to fly, meets Barnaba, who throws the door wide open, and enters)

B  
(in terrible tones)

## ALLEGRO

Co - si man - tie - ni il pat - to?  
Thy compact thus thou keepest?

*pp* *cres.* *ff stacc.*

GIO.

AND.<sup>te</sup> SOST.<sup>to</sup>

(at first terrified, recovers her courage, and retains it to the end.)

declamato

Si, il pat.to mant.en.go. Lo abba.mo giu.  
Yes, I keep to my compact. We both swore to

*AND.<sup>te</sup> SOST.<sup>to</sup>* *ff* *p* *f* *p*

G  
-ra.to, Gio.con.da non deve quel giuro tra.dir. Che Iddio...mi per.  
keep it. And neer will Gio.con.da be false to her oath. May Hea-ven in

*p* *f* *p* *f* *p*

G  
-do - ni l'immen.so pec - ca - to che sto per com - pir, che sto per..... com -  
mer - cy withhold con - dem - na - tion, And pardon us both, and pardon..... us

*p* *pp* *col canto* *rall.*



*PIÙ ANIMATO*

G

piri  
both! (aside, with joy)

BAR.

Ebbrez - za!..... de - li - rio!..... So -  
O rap - ture..... ex - ta - tic!..... O

*PIÙ ANIMATO*

B

- gna - - - ta mia gio - ia! ti col - - go, ti  
dream of E - ly - sium! Thou'rt mine..... now! Thou'rt

B

col - go!..... so - gna - - - ta mia gio - ia! ti col - goe re -  
mine..... now..... O dream of E - ly - sium! Thou'rt mine now, and

senza rall.

B

no - - - ia coi  
rays,..... sombre

Opp.

- pen - te nell' a - ri - do cuor..... scompar l'a - tra no - ia coi rai del l'a -  
swift..... from this de - solate heart,..... Expell'd by Love's rays, sombre shadows de -

col canto

GIO. (to Barnaba, who is approaching her)

*a piacere* *p*

T'ar.re . sta! Raffrenail sel . vaggio de . li . rio! Vo'  
 Nay, stay thee! Restrain awhile thy ar . dent passion! Thou

-mor!  
 -part!

*col canto* *pp*

*MENO* (dissimulating) *con eleganza* *f* *p* *f con slancio*

far . mi, vo' far . mi più ga . ia, ah! ah!..... ah! più ful . gida an.  
 soon..... shalt, Thou soon shalt in splen . dor, Ha! Ha!..... Ha! Gioconda be .

*MENO* *f* *p* *f*

*G*

-co . ra. Per te ..... per te voglio orna . re la bionda mia  
 -hold..... For thee,..... for thee I am braid . ing my cluster . ing

*BAR.*

Ebbrezza!  
 O rapture!



## PIÙ ANIMATO

(begins to adorn herself)

G

te . . sta' di por.po.ra e d'ôr!  
tress - es With purple and gold!

B

Ebbrez - za! de.li.rio! so.gia . ta mia  
O rap - ture ex.ta.tic! O Dream.....of E-

## PIÙ ANIMATO

B

gio . ia! scompar l'a - tra no . ia, scom - par l'a - tra no . ia coi rai del . l'a -  
-ly - sium! dark shadows, dark shadows de - part All expell'd by love's rays from my

col canto

GIO. *brillantissimo*

G

Con tut.ti gli or.pelli sacra ti, sa.cra ti al la sce . na dei paz.zi te -  
With glit - te - ring jewels, the gay jewels that are worn night - ly By madcaps the -

B

-mor!  
heart!

Ebbrez - za! de -  
O rap - ture ex -

*in tempo* *p scherz.*

*poco rall.*

G  
*a*.tri coper.ta, coperta già son..... A .scolta di que . . sta sapiente si .  
*at*.ri.cal, cover'd yes, cover'd I'll be..... Now list to the song.....that this ardent young

B  
 - li - rio! so.gna - ta.....mia  
 - ta - tic! O Dream of.....E.

col canto.

*stent.* *stent.* *rimettendo il tempo*

G  
 -re.na,..... ascolta la dol . ce,.....la dol . ce canzon, la dol . ce can.  
 syren,..... This ardent young sy - ren.....will sing un.to thee, will sing un - to

B  
 gio - - - ial..... ti col . go!  
 - ly - - - sium.....Thou'rt mine now!

*rimettendo il tempo*

*continually growing more animated. The pairs of semiquavers sharply accented.*

G  
 - zon,..... a .scol - ta, a .scol - ta,  
 thee..... ah lis - ten! ah lis - ten!

B  
 ah!..... Eb.brez - za!..... de . li - rio!..... so -  
 Ah!..... o rap - ture..... ex - ta - tic!..... O

*continually growing more animated. The pairs of semiquavers sharply accented.*



*pp*

G  
a . scol . ta la dol . ce can . zon, ah!.....  
The song that she sings un - to thee ah!.....

B  
- gna - - - ta mia glo - - ial ti  
dream of E - ly - - sium! Thou'rt

*more and more animated*

G  
ah!..... a . scol - ta la dolce canzo .  
ah!..... ah list - en Now listen. ah lis -

B  
col - gol re . pen - te..... nel . l'a - - - ri . do  
mine now! and swift from..... this de - - - so - late

*più animando*

G  
- ne, a . scol ta di que . sta sapiente si . re . na ah!.. ah!.....  
- ten, Now list to her sing - ing this ardent young sy - ren ah!.. ah!.....

B  
cuor, nell'a . ri . do cuo . re re . pen tescompar nell'a . . ri do  
heart, this desolate heart.... Now swiftly de - part from this..... arid

*più animando* *p*

G  
 ah!..... ah!..... mantengo il mio det - to, tra - dir - ti non  
 ah!..... ah!..... I keep to my com - pact; no false oath was

B  
 cor, scompar l'a - tra no - - ia coi ra - i, coi rai del - l'a -  
 heart, Depart som - bre sha - - dows, dark sha - dows, dark shadows de -

G  
*a piacere*  
 vo! Vo - lesti il mio corpo, demon ma - le - det - to? e il cor - po ti  
 mine Thou claimest my bo - dy? Now, demon ac - cur - sed, this bo - dy is

B  
 - mor!  
 - part!

*p col canto*

*ALLEGRO* (stabs herself to the heart with the dagger that she had furtively secreted while adorning herself, and falls dead, as if lightning-struck)

G  
 do!  
 thine!

B  
 Ah! fer - ma! fer - ma! ir - rision! eb - ben... or tu...  
 Ah stay thee! stay thee! 'Tis a jest? well then, thou shalt

*ALLEGRO*

*ff*

*a piacere*

*ff*



(bending over the corpse of Gioconda and  
screaming furiously into her ear)

B

m'o - di... e mo - ri dan - na - ta: Ier tua ma - dre m'ha of -  
hear this, and die e - ver damn - ed! Last night, thy mo - ther did of -

B

.fe - so! Io l'ho af - fo - ga - ta! Non o - de più!!  
- fend me! I have stran - gled her! She hears me not!!

(with a cry of half choked rage, rushes down the street R.)

B

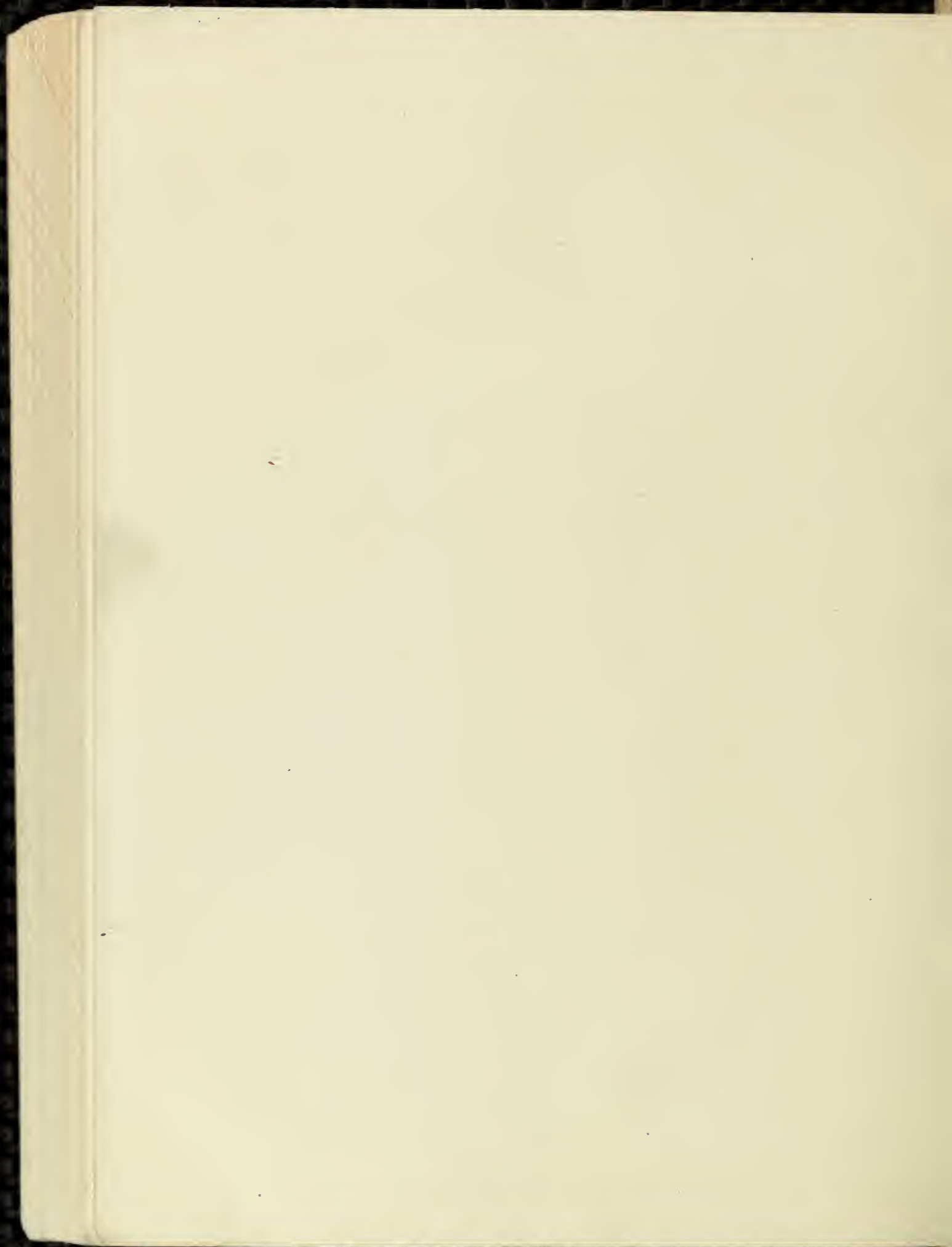
Ah!!!  
Ah!!!

*velocissimo* *ff*











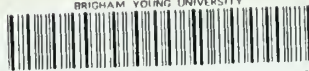


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